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by the vocal ensemble that sang
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(the hit Christmas single of the year.)

**"HOT DOG BOOGIE"
48-1021**
THE SINGING DOGS



RCA Records and Tapes

EDITORIAL

The Right to Know

At this hour in the music-record industry's history, there is a furious outcry against the use of non-copyrighted recordings by tape duplicators who claim legality under the federal copyright law, because they pay royalty on the copyrighted music.

Music manufacturers and distributors of original recordings, hit by an arm of sub-rosa operators who violated the federal law in sale of millions of cheap bootleg tapes, were even more outraged by the duplicator who claimed to operate as a bona fide business within the federal copyright law.

It seemed to add insult to injury when these unlicensed duplicators went to court to demand recognition for their legal status under the federal statute, which preempts state laws in matters of copyright.

Many in the industry have been so infuriated, they resented even the accounts of the unlicensed duplicator moves in *Billboard*.

But a positive approach is needed in this situation—not a burying of heads in the sand. In any battle, the best safeguard lies in knowing what the other side is doing. When millions in property rights are threatened in legal actions, it is essential above all to be informed.

The plain fact is that the old federal copyright law left a wide loophole in denying copyright protection to recordings. This plus the new cheapened easy tape technology made duplicating by out-siders irresistibly tempting.

The industry has worked hard to close the legal loophole, and has succeeded temporarily. Under the antipiracy law it can begin copyrighting new records as of Feb. 15, making any and all unlicensed duplication subject to civil and criminal suits under federal law.

Much more needs to be done. The antipiracy bill expires in three years. Unless the upcoming copyright revision bill is passed, making record copyright permanent, the protection could again be lost.

Further, the industry will have to protect the copyright itself against challenges to its constitutionality, already under way in the courts. And it will have to fight attempts to have the copyright weakened, modified, or put under compulsory licensing in Congress.

Billboard will continue to give its readers all available information on the situation, because this is our job. To ignore or suppress any aspect of what is happening in the crucial area of unlicensed duplication would be to do harm, not good, to the industry's common cause.

Sour Writing Again—Body & Soul

NEW YORK — In 1931 torch singer Libby Holman, appearing in the Broadway musical "Three's a Crowd," wrote a song with "Body and Soul." And the sheet music featured her on the cover, together with Fred Allen and Cliff Webb.

Since then, lots of water has gone under the dam, as Mamie Sacks was wont to say; and Bob Seger, who penned the tune with Eddie Heyman, John Gutfreund, Eddie Kahan, is writing again. "I am having a ball," Seger remarked, noting that he had played four new tunes with publishers. In addition, the Aberbach Group has just put out a handsome

promotional package of *Soul* copyrights, titled "A Bunch of Soul's Grapes" and including a folio and LP of tunes.

John Aberbach, consultant in charge of membership relations for the American Guild of Authors and Composers, remarked that he is writing again because he still loves writing. "I am having a ball," he is retired from his BMI duties, which organization he joined in 1940. At BMI he served, in sequence, as head of writers, relationships, publications relations, and ultimately achieved a vice presidency and the presidency. He was succeeded in the latter post by Ed Cullen.

Seger reminisced: "Johnny Green, Eddie Heyman and I had a little office in Carnegie Hall in the late 1920s. We would arrive in the morning and sing and do all our songwriting chores. As for 'Body and Soul,' it was first published in London in 1933 by Chappell & Co. Ltd. George Lawrence liked the song and took it to London on one of her trips to London and Paris, before it appeared in Max Gordon's 'Three's a Crowd,' most of which was written

for *Three's a Crowd*. The new firm, headed by local record company owner Alastair Pitt Morgan, president of Possessor records and affiliated publishing wings, Under its proposed plan, Possessor will sell the *Soul* module to those who would place the module in specific accounts. Distributor would expand to completely serve accounts and collecting on each module, with all merchandise on order from TWMA.

The patented system is designed for a specifically styled point-of-purchase unit with built-in stereo system. It was stressed that products from all labels would be used.

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Cap Disclaims Klein Charges on 'Desh'; Launches Some of its Own

NEW YORK — Brown Meggs, Capitol Records vice president, has disclaimed charges leveled at the company last week by Allen Klein regarding the licensing of the "Concert for Bengal Desh" album. In reply to letter to Klein, Meggs answered the principal points raised in the letter, addressed to Capitol Records President Bhasu Menon.

Meggs said that there was enormous interest in the album from dealers and sub-distributors prior to its release. The *Concert for Bengal Desh* is the most highly publicized album in the trade's history even before it was released. But, he said, because of extensive negotiations between the three parties (Apple, CBS and Capitol), the album did not "reach the marketplace until long after the advertising with major Capitol accounts concluded," according to the letter, dated Dec. 14.

However, since Jan. 11, Capitol has actively solicited coop advertising.

Meggs' letter also stated that

Capitol does not have absolute control over content of co-op advertising and that items like "Banga Desh" which offer little operating margin, are not good for promotion. Meggs also said that there was no agreement between Capitol and CBS "for the undertaking of a cooperative advertising and pro-

motion campaign, to be funded 25 percent by CBS."

Meggs also discounted Klein's claim that Capitol was not giving the *Banga Desh* album its best efforts in distribution and advertising. Meggs stated in the letter that "Capitol has sold and pro-

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Isaac Hayes Produces New S. Davis Jr. Image

By ELIOT TIEGEL

LOS ANGELES—Isaac Hayes has written a full-length vocal for his "Shift" instrumental success as the "vehicle" for introducing a contemporary Sammy Davis Jr. image on MGM Records.

Hayes and his Memphis-based musicians have already recorded

the music and the composer will produce Davis' debut MGM will be out at the company's recording studio shortly.

The single will be a rush release, explains Mike Curb, MGM's president, who signed Davis and came up with the idea for the "Shift" project in concert with the performer.

Davis' recording career has centered around a middle of the road music sound which exemplified his disks since Dec. 1965.

MGM is cognizant of past problems in selling Davis on records, but Curb cites placing Davis with a more marketable and the right producer as the key to commercializing his image.

Irv Steinberg remains as president of Mercury Records. He told *Billboard*: "It cannot be stressed too firmly that the distribution will not be tampered with. The Mercury and Philips logos will continue to be used, although possibly the Phonogram name will be carried someplace."

Mercury will eventually continue its activities under the Phonogram Inc. banner. The company has a new license of Phonogram since 1961.

Steinberg: "There will be a Phonogram organization in the U.S. but until there are no details to be given, no European tour is planned."

The sole means that Phonogram International (formerly Philips Photographic Industries) has its own U.S. office and will be with Chappell and Sons and Polydor Inc. under the Phonogram organization eventually.

Steinberg commented: "The

(Continued on page 13)

Polygram Buys Merc, Interest in Chappell

CHICAGO — Mercury Records has been sold by North American Philips Corp. to the European-based Polygram Group, the parent organization through which Philips (Holland) and Siemens (Germany)

maintain their entertainment business interests.

North American Philips has also sold its 50 percent interest in Chappell & Sons to S.A. Davis & Sons and its 49 percent interest in Chappell and Co. (London) to Polygram.

No purchase prices were revealed.

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Tapes Are Seized in Florida

MIAMI — Miami police, with the cooperation of the Florida state attorney's office, seized 109 tapes of Atlantic artists in a music store and a record shop on the Hialeah suburb of Miami.

The clerk of the store, Denise Cann, was cited under a Florida statute stating it is "illegal to sell tape recordings that are duplicated without the permission of the owner of the master," said lawyer

3 Court Actions Involve Retailers

LOS ANGELES—Three local distributors have filed suits in Superior Court here against retailers who are not paying royalties and payment for merchandise.

Horcal Superstop is seeking \$14,820 from Music Odyssey Inc. for recording the album "Reprise With Edward" a live performance album at a special price of \$3.98.

Marshall Chess, executive co-owner of the label said that the price was too high for the recording the album took place in only one night. "There were very few expenses incurred with the recording," he said. "It may make records so expensive—like studio time, mixing sessions, etc." he

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Dave Clark Sparks Stax Gospel

By IAN DOVE

NEW YORK—Via their Gospel Truth label, the Stax company is launching a black gospel campaign aimed at the youth market, said Dave Clark, director of the label.

The label will promote it as "gospel rock," which Clark, a veteran in the black gospel production and promotion field, said

is a merging of the gospel "truth lyrics" to contemporary rock-up sounds.

Clark's initial promotion has been on the label's R&B album. The label's first album, said Clark, has got more across the board radio play than any other album I've worked on. It has received major play in the

New York, Baltimore/Washington and Chicago markets, going to No. 1 in Detroit, which is really a Top 40/FK market."

Clark will also be working on Gospel Truth's first album, Lee Jackson, producing the Maceo Woods Choir for Enterprise—another Stax subsidiary—and several other groups. All will be in the gospel rock format.

Clark considers that youth interest in black gospel music has "never been higher." He pointed out that the recent movie "Soul Man" has helped that there is interest in black gospel in underground outlets. "We have also seen that more kids are attending gospel concerts—it's no longer a strictly middle-aged audience," he said.

Col & Epic Execs Set for Sales Meets

NEW YORK—Columbia and Epic Records executives hit the road last week to attend regional sales meetings in 14 cities. Clive Davis, president of Columbia, addressed the meeting in New York, which was held Jan. 17, and the meeting in Los Angeles, which was held Jan. 22. The other meetings took place in Chicago on Jan. 18, Dallas and San Jose on Jan. 20. The meetings were attended by Columbia and Epic's entire field sales force in each city, and the meetings were patterned after Columbia's convention and maintained the label's theme of "The Music People."

The meetings, which were co-chaired by vice president, marketing and sales, Bruce Lund, and the regional directors: newly appointed Northeast regional directors Paul Smith and Southwest regional director Dan Van Duzer, and West Coast regional director Del Costello, featured presentations by a number of executives from the New York office, including Scotti Pepperman, director of Sales; Pepperman for motion picture; Ron Alexander, vice president, Epic/Columbia's East Labels, and Mike Kaplan, Epic/Columbia's vice president of National Promotion. Pepperman's motion picture director of National Promotion reporting on Epic product; Jim Tyrell speaking about the market created

by the invention of SQ disk and tape; and Logan Westbrook representing r&b sales promotion on Columbia.

The meetings were highlighted by several films especially prepared for the presentation and showcasing new product by both established artists and artists that will be released in the first quarter of 1972. One film featured extensive classical offerings and focuses on the catalog of composer-conductor Leonard Bernstein, with special attention centered on Bernstein's "Mass" and new Bernstein albums.

WB Hosts Dealer Shows

LOS ANGELES—Some 1,000 dealers, Warner Bros. sales-promotion personnel and representatives of radio and the press went aboard the Queen Mary for the WII January sales meeting. The day's "Big Break" in "Born to Bark" presentation has been shown in 20 cities this month, set whenever possible in offbeat meeting halls such as ships (Los Angeles and New Orleans), an island (Seattle) or a nearby village (San Francisco).

The presentation was done via a slide-and-tape show featuring famous Warner Bros. cartoon characters such as Bugs Bunny and the voice of "Laugh-In's" Gary Owens with a series of Burkhan ticket stubs and promotional postcards, singles excerpted from forthcoming albums and Warner Bros. latest double-record sampler album, "The Whole Burkhan Catalog."

The evening includes tours of the Queen Mary, dinner, the slide show and a set by John Stewart and his group. Upcoming product shown in the presentation featured Malo, a big latino-rock band led by Carlos Santana's guitarist brother, Jorge; Jerry Garcia of the Grateful Dead with a solo album, "Garcia"; Jackie Lomax's "Lomax

Three"; and Captain Beefheart's blues album, "The Spotlight Kid." Other Warner's albums in the show were the Wall, Carlos Santana's "Evolution," "PA 1," "Water Orange," Ry Cooder's "Into the Purple Valley," the label's first Dionne Warwick LP, "Dionne," and producer George Tousignant's "Life, Love and Faith."

Meetings Bow ABC Products

LOS ANGELES—Key local and regional promotion men and all distributors and key distributor personnel are being introduced to the new ABC/Our Family album "Born to Bark" at three separate meetings through Sunday (30). Select promotion representatives gathered here with western states distributor meeting in Las Vegas Friday (21) through Sunday (23), while eastern distributors will meet at a Big Break conference starting Friday (28).

Stated for January is product from Hamilton, Jon Frank, and Arnold; Richard Lamm, a new composer-singer; Alice Coltrane; tenor saxist John Klemmer and keyboarder Clifford Coulter, latter three appearing on the Feb. 10 show.

Set for February are Bobby Whitlock, once of Derek and the Dominos and Delaney & Bonnie; John Kay of the Kay Brothers; Joe Cattini and B.B. King. There will also be new product by Three Dog Night; the Grass Roots, the Jamming Gang; John Lee Hooker, Texas bluesman; the Texas Tones; Texas duo; Noah, a Canadian trio; Gordon Waller and Cashman & West; Beverly Sills will also have a new album.

Oldies Boost For Jukeboxes

MANHATTAN, Kan.—A Kansas State Univ. student here has completed what is believed the first scientific study of how jukeboxes affect the public. The study reveals many valuable programming factors, among them, that didges increase jukebox play and that in more significant increased play when promoted on the jukebox.

When promoted, oldies resulted in 51.9 more average number of plays; when programmed but not promoted the figure was 35.2, as compared with pre- and post-expansion machines. However, average

Executive Turntable



ALTSHULER



TELLER



WYNSHAW

Robert Altshuler named to the newly expanded position of director, press and information services, responsible for planning and development of press and field communications for Columbia, Epic, and the Columbia custom labels. Included in Altshuler's responsibilities is the literary service department, which is in charge of liner notes, the field communication department and the continued direction of the press and public information department. Altshuler joined Columbia from Atlantic Records where he was director, publicity and advertising. Al Teller appointed to the newly created position of director, merchandising. Columbia Records responsible for planning and placement of national print and radio advertising, direct retail advertising and promotion of sale merchandising. He also serves as project coordinator for new artist exploitation and continues supervising the college rep program. Teller was recently director marketing development. Columbia, joining from Playboy Enterprises. David Wynshaw appointed to CBS director, artist relations and special events, directing artist relations, concert and TV booking coordination, artist tour activities and planning company functions and company live shows. He was formerly director, artist relations.

Charles Nuccio named vice president, general manager, Abkco Records. Nuccio formerly with Capitol as vice president in charge of independent operations and promotion, joined Abkco Industries a year ago and served as liaison with Apple Records.

Stan Stanley, with Chappell and Co. for 32 years and their general manager since 1950, retires from the company Tuesday (1). Stanley was closely associated with the late Chappell head, Max Dreyfus for many years.

Bill Rudolph appointed regional manager of the Dallas branch of Warner/Elektra/Atlantic Distributing Corp. He was formerly with Columbia Records, Pittsburgh. . . Peter J. Redgrave appointed to the newly created position of vice president, marketing and sales, Spoken Arts. He joined Spoken Arts in 1966 as sales representative and most recently was sales manager. . . . Larry Weiss has joined the West professional staff of Famous Music publishing companies. He will be responsible for acquisition development of the company's contemporary catalog. He was previously with Bob Crewe, Claus Ogerman and Kapp Records.

Terri Lee named vice president, Segur Records responsible for pop a&r and national promotion and distribution for the Pittsburgh-based WEISS company. Marvin Katz has been made a partner of Mayer and Nussbaum, legal firm which represents Atlantic Elektra Records. He was previously an associate with the firm.

Leo J. Murray named vice president, corporate affairs, Goldmark Communications. He was formerly director of information services for CBS Laboratories. . . S. Carl Huber named director of parts and service for the Cartridge video color video tape cartridge system at Cartridge Television. He was previously general manager, parts and service operations, General Leisure Products Corp. . . . Peter Larmer has resigned as head of the consumer electronics division, Ampex Corp., to join SCN Corp. as vice president, general manager, Appliance and Floor Divisions. . . . Will Roth named vice president, operations, Teletronics International. He was previously general manager of Recording Studio Inc. in New York.

Barbara Skye named vice president, Premier Talent Associates. Before joining Premier four years ago, Miss Skye was associated with GAC, ITA and Peter Nero. Martin Mazner named account executive with the Los Angeles office of Levinson and Ross public relations. He was formerly marketing director of GAC, ITA and Peter Nero. . . . Southern California entertainment complex. . . . Bob Caviano joins the rock concert division at Agency for the Performing Arts, New York. He was formerly an agent for American Talent International.

Bart Siegelson named general publishing manager of Our (Continued on page 135)

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Hot Country Albums

Hot Country Singles

Hot 100

Hot 40 Easy Listening

Top LPs

Album Reviews

Record Reviews

Album Reviews

Album Reviews

Hits of the World

Album Reviews

Single Reviews

Every once in a
long while, a great solo singer comes along



Genya Ravan's debut album as a solo artist is on Columbia. It's ten well-chosen, hard-hitting songs, powerfully produced and arranged.

Cash Box said, "Genya tears us to pieces with songs of her own choosing and every one shreds to perfection."

And you'll be as happy that Genya's on Columbia as we are. Because that makes it all the easier for you to get her across to the public.

On Columbia Records* and Tapes



Columbia Records
is happy to announce that, this
time, she came to us.

A&M Records warmly and proudly welcomes Joan Baez



Conniff Refurbishing; Seeks Today's Sounds

By ELIOT TIEGEL

LOS ANGELES—Roy Conniff has "freshened his sound" by using younger male voices, reducing the number of singers in his chorus, going to harder, more rhythmic arrangements and using tracks for the first time.

The result is his just released Columbia LP, "I Like to Release the World." Sing when marks a return for the veteran arranger.

The record industry moves so fast that if you stay with the same style you get left by the wayside. Conniff has In the Past. Conniff used as many as 25 singers, a large brass section, one drummer and recorded everything simultaneously.

"This is the first time that we put the rhythm tracks down first and the singers on the next day. On the third day we added sweetening.

The irony of all this carefully planned work to create a contemporary sounding LP to reach new audiences is that Conniff plays at a White House concert Friday (28) to celebrate the 50th anniversary of DeWitt Wallace's founders' trip. In the 1940s, Conniff was on a nonstop tour. The White House wants a night of nostalgia.

So for 30 minutes Conniff will play songs which reflect the 50 years of the DeWitt Wallace

President and Mrs. Nixon selected Conniff for the performance in the East Room, and the concert marks his first show for a head of state.

He will use a small ensemble as the backup for the singers, playing such numbers as "It's the Talk of the Town," "Deep in the Heart of Texas," "April in Paris" (Mrs. Nixon's favorite song), "Somewhere My Love," "O Sera Sera/True Love," and "Imagine."

The "Imagine" in the LP has been released as a single at Columbia's request.

More Youth

Conniff says he found younger male singers (contracted by John Bishop and his brothers) to achieve a stronger, more modern sound. "Words are phrases, differently today as they are in the music we are singing much more in the high register."

The LP also marks the first time Conniff and Smokey Garnett have worked together. Their duets, another first, were first used: Hal Blaine, John Guerin and Ronnie Tutt.

Conniff wrote differently for this LP because of his new objective: young people. "I wrote a lot of union figures for the brass and a lot of sustained notes."

Conniff says that young songwriters are often guitar players who tune their instruments to a

(Continued on page 13)

Stigwood Wins Suit In Illinois

NEW YORK—In still another court action involving the staging of Jesus Christ Superstar, U.S. District Court Judge D. Morton, Peoria, Ill., has ruled on behalf of the Robert Stigwood Group, granting a permanent injunction against defendant Midway Rock Organization, Hank Skinner, individually and doing business as Peoria Musical Enterprises, and Peoria Musical Enterprises Co.

The injunction "permanently enjoined and restrained" (the defendants) from infringing in any manner whatsoever whether directly or indirectly the copyrights of Leeds Music Limited Corporation and The Robert Stigwood Group Limited therewith in any manner.

A temporary restraining order had been previously entered after a hearing before the court, whereby the trial date of the original presentation Dec. 12 at Exposition Gardens had been canceled. On Dec. 22, Hal Zeiger presented two performances of the authorized concert version of "Jesus Christ Superstar" at the Gardens.

Kinney Group Branches In 30% Increase

LOS ANGELES—The mood at Warner/Electra/Atlantic Recording Corp. is buoyant. Business covering the quarter from October through December was up by 30 percent, says rep. And the same ratio of increase continues for products from the three labels and any lines distributed by them. WEA projects a 40 percent rise in business for 1973.

Joel Friedman, WEA's president, cites two reasons for the sales surge: first, hot product, and, secondly, the manpower to expose the product to the public marketplace in an effective manner.

A combined sales-promotion executive cadre for the eight labels totals 120 persons. The officially go on Jan. 1, 1971 when the Warner Bros., Glendale, Calif., branch began servicing all three labels. The Columbia, Seven Monoliths, were formed within the month. Fifty percent of the country was being serviced within the first six months of its existence.

Rocky Road Exec on Tour

NEW YORK—Marc Gordon, president of Rocky Road Records, which was formerly Carousel Records, has scheduled a four-week European tour to complete negotiations for exclusive world recording rights for the Easy Beats, an English rock group, and Colin Arey, a black vocalist from Liverpool.

Gordon, who also manages the Fifth Dimension, will also be supervising their tour as well as visiting with record companies for Rocky Road. He will visit London, Frankfurt, Wiesbaden, Amsterdam, Hamburg, Birmingham, Manchester and Paris.

Gordon will also be looking for new artists while abroad. The label currently holds contracts on Cliff Richard, Sugar, Sweetpride, Vicki Vass, Shireen, Bonnie White and Al Wilson.

Bagdadorean Dead

LOS ANGELES—Rox Bagdadorean, 52, creator of the Chipmunks, died of an undetermined cause Jan. 16. He was one of Liberty Records top selling acts through the special sounding records he created for the Chipmunks. He was with Monarch Music at the time of his death.

IN OLDIES PROMO, UA 'SOCKS' IT TO WHISKY

LOS ANGELES—United Artists Records is taking over the Whisky a-Go-Go Monday (31) to play a Legendary Sock Hop & Malt Party honoring its new Legendary Masters Series. Theme of the party is West Coast early 1960's rock, the period covered by the first four LPs in the 10-record double-record set of *Fab Domino, Rick Nelson, Jan & Dean and Eddie Cochran*.

Appearing at the Sock Hop will be the Fleetwoods, Del Shannon, the Ventures, Bobby Vee, Freddy Cannon, and other surprise stars from a decade past. The party will be filmed and taped Pioneer rock from that period will be shown.

UA claims that early reaction to the Legendary Masters produce makes these among the fastest-moving oldies packages in history. Each twin-record set lists for \$6.98 and includes an in-depth illustrated release in the works include Ike & Tina Turner, Johnny Rivers and London Lightfoot, Steve Winwood, Miles Davis, Smiley Lewis and Shirley & Lee.

NARM Parley Slates 'Super Rap' Session

NEW YORK—The 14th annual NARM convention, which convenes March 5 at the Americas Hotel, Bal Harbour, Fla., will hold a special "Super Rap" session on March 8. Purpose of the session is to give members an opportunity to speak on four subjects of industry importance. These are the retailing explosion, the role of the distributor, smaller rock jobbers, "Data Processing: A Tool for Improving Merchandise Control, Diminishing Returns and Today's Challenges in Radio Promotion."

Joe Smith, Warner Bros. Records vice president, will moderate the discussion. Each of the topics will be followed by a line of experts on the subject.

Panel members on "The Retail Explosion" include John Cohen, Joe Smith, Warner Bros. Records vice president, will moderate the discussion. Each of the topics will be followed by a line of experts on the subject.

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Lee Harrington, Amos Heilicher and Jim Schwartz

Joining them on the firing line will be Jim and Irvin Steinberg, Fred Jacob, David Press and Phil Slavin. Manufacturers include Herb Goldfarb, Mort Hoffman, Mark Shulman and Otto Smith.

The Dial Promotion panel will draw, among others, Jack Grossman and Marvin Saines. Manufacturers include Joel Friedman and George Goldfarb. The "Data Processing" will include William Hall and Joe Martin. Manufacturers will be Al Bell, Bill Bogart, Jerry Weinstock, radio representatives will be Bob Harrington, Bill Lowery and Curtis Shaw.

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1. Retailers of Records, Tapes
Playback Equipment

2. Distributors, Operators, One-
stop-shops, Jobbers

3. Radio-TV Management &
Broadcasters

4. Mfrs./Distributors of Records,
Equipment

5. Talent-Artists, Performers, Agents,
Managers



(please specify)

Company _____ Address _____

City _____ State & Zip _____

Type of Business _____ Title _____ #5300

BREAK-OUT SINGLES

Van Morrison
"Tupelo Honey"
Every day, new stations add this one. Van's second single hit from his WB "Tupelo" album. Among many others, it's pop with WBCN, WRC, WDR-FM, KDAY, KDWB, WFOM, WDGY.



Alice Cooper
"Under My Wheels"
America's new power-rock leaders are hitting hard with this single from their "Killer" album. Believe us, or check with over 250 stations, including KING, KROQ, WKNR, WABX, KING, KRIZ, WMMR, KRLA, KLOS, KDWB, WIXY, WCOL, WPLJ, KDAY...



Earth, Wind & Fire
"I Think About Loving You"
The on-going R & B pop success of this massive group is smashing a lot of radio action, particularly we include WAMO, WJLD, WMMR, WDAS, WLIB-FM, WHUR, WABQ, WNEW-FM, WLIB, KWK, WLIR-FM, WASH, WILD, and dozens more. A big hit.



All better babies from Warner/Reprise. Tape versions of these albums distributed by Ampex.

Ampex Unfolds New Division Strategies

See related story in Tape Cartridge section

CHICAGO—Ampex Corp. moved quickly into Phase II of its program to discontinue the consumer equipment division.

Foldline equipment to phase out of cassette, cartridge and open reel tape recorders and allied accessories. Ampex took these steps:

—Will continue to sell products (inventory) through dealers and distributors at Fair Trade prices.

—Will continue to negotiate with other companies like Magnavox to sell portions of existing lines.

Thomas E. Davis, group vice president of the consumer equipment division, has named Roy Fabbrini, acting general manager, to succeed A. Peter Lerner, vice president and general manager, who has agreed to join SCH Corp. as vice president and general manager of the appliance and floor care group. Robert J. Koenig, director of sales and marketing, has been named marketing manager of the equipment division to succeed Lawrence R. Pugh, who is on special assignment reporting to Davis.

—Will continue to sell products by being acquired by James Ling's Omega-Alpha, reported a loss in the third quarter of \$1.7 million.

The six-month loss is \$1.76 million, or 17 cents a share, on sales of \$49,100,000, compared with a loss of \$1.2 million, or 12 cents a share, on sales of \$55,700,000, a year ago.

In the second quarter, gross was \$26,400,000 and net loss was \$1.05 million, or 1 cent a share, compared with a gross of \$31,700,000 and a net loss of \$1,403,000, or 16 cents a share, a year ago.

Number of shares is 50,000,000, compared with 58,400,000, a year ago.

On Nov. 30, 1971, 1972:

Gross income \$26,400,000 \$32,800,000 Net loss 115,000 141,000

Gross income 49,100,000 55,700,000 Net loss 1,478,000 4,067,000

TIC Registers 2nd Qtr. Loss

NEW YORK—Transcontinental Investing Corp., in the process of being acquired by James Ling's Omega-Alpha, reported a loss in the third quarter of \$1.7 million.

The six-month loss is \$1.76 million, or 17 cents a share, on sales of \$49,100,000, compared with a loss of \$1.2 million, or 12 cents a share, on sales of \$55,700,000, a year ago.

In the second quarter, gross was \$26,400,000 and net loss was \$1.05 million, or 1 cent a share, compared with a gross of \$31,700,000 and a net loss of \$1,403,000, or 16 cents a share, a year ago.

Number of shares is 50,000,000, compared with 58,400,000, a year ago.

On Nov. 30, 1971, 1972:

Gross income \$26,400,000 \$32,800,000 Net loss 115,000 141,000

Gross income 49,100,000 55,700,000 Net loss 1,478,000 4,067,000

Market Quotations

As of Closing, Thursday, January 20, 1972

NAME	1971 High	1971 Low	Week's Val.	Week's High	Week's Low	Week's Close	Net Change
Admiral	31	8	625	205	174	195	+ 21
A&E Plastik Pak Co.	1275	315	160	675	515	515	+ 5
American Auto Vend.	115	675	128	1072	9	105	+ 5
AMF	525	100	325	525	325	325	+ 5
Amoco	2354	10	3956	1135	3279	1115	+ 3
Automatic Radio	1414	5	91	624	476	624	Unc.
ATA	161	175	151	161	151	151	+ 1
Avco Corp.	1914	1215	1484	1915	1675	1855	+ 10
B&W	1536	815	935	1315	1255	1255	-
Ball & Howell	601	425	405	567	405	567	+ 45
Capitol Ind.	217	207	1154	1078	1078	1078	+ 4
CB	2015	3015	857	5075	4950	5075	+ 1
Comdore Pictures	9	24	205	245	245	245	+ 1
Craig Corp.	24	73	289	325	245	245	+ 1
Craig Management	125	115	115	115	115	115	-
Dun & Bradstreet	1750	1500	1500	1500	1500	1500	-
Enterprise United	1375	6	690	11	975	1050	+ 55
Firstar	3956	2575	868	3750	3516	3624	+ 10
Firstar Corp.	115	105	105	115	105	115	+ 10
Mesophila Electric Ind.	19	165	1054	19	1850	19	+ 1
Mattel Inc.	1215	215	692	215	245	245	+ 25
MCB	102	98	98	102	98	98	-
Memphis	2995	1914	2894	3335	2916	31	+ 1
MDA	2576	1705	247	1825	1825	1825	+ 10
MDR	515	300	300	515	300	515	+ 5
General Electric	6615	3275	4442	65	6215	6316	+ 10
McGraw-Hill Corp.	3415	19	3304	3414	3116	3315	+ 2
Hedinger	47	23	259	407	38	407	+ 10
Hughes Group	878	315	455	415	415	415	+ 5
Instruments Systems	234	185	185	234	185	234	+ 5
ITT	6715	4575	3648	575	5875	5875	+ 10
Superior Corp.	3274	96	699	1495	1214	1316	+ 10
Telex Corp.	4235	755	755	4235	755	755	-
Telex	2216	563	563	1415	1115	1316	+ 10
Trans World Corp.	1155	414	87	875	535	615	+ 10
Trans World Corp.	11	314	1240	536	536	536	+ 5
Triangle	2246	1454	83	1970	19	19	+ 10
Trans World Corp.	1515	1000	1000	1515	1000	1515	+ 10
Metromedia	3115	1754	1578	2150	2875	3075	+ 2
Metromedia	13575	955	485	1234	1214	1316	+ 10
Metromedia	3115	2110	136	2815	2815	2815	+ 10
American Phillips	3175	2110	136	2815	2798	2815	+ 10
Pickwick International	42	32	531	4214	4079	4146	+ 10
ACM	405	105	105	405	105	405	-
Semgen	4016	2015	101	3275	3275	3275	+ 10
Sony Corp.	2516	1414	2017	2017	2314	2314	+ 10
Ventron	1750	1050	1050	1750	1379	1479	+ 10
Viewstar	10%	516	369	875	725	725	+ 5
Wurlitzer	1810	1050	250	1810	1050	1050	+ 10
Zenith	3475	3816	1100	4675	44	4549	+ 10

As of Closing, Thursday, January 20, 1972

OVER THE COUNTER	Week's High	Week's Low	Week's Close	OVER THE COUNTER	Week's High	Week's Low	Week's Close
ABCO Ind.	816	615	615	Korstar Entertain.	410	315	315
Allied	325	236	236	Koss Electronics	1010	936	1010
America Phonics	100	85	85	McGraw-Hill Assoc.	115	115	115
Alpha-Info Corp.	58	48	48	Mills Music	1415	1314	1415
Cartridge TV	2016	300	3015	NMC	1050	1050	1050
Daystar	600	400	400	Peregrine Ventures	315	219	315
GRT Corp.	379	214	180	Recon	410	315	410
Gates Leasing	1415	1314	1314	Schwartz Bros.	1115	1115	1115
Interstate	1315	1115	1115	Sierra Corp.	1115	1115	1115
Interstate	1315	1115	1115	United Recruit & Tax	415	315	415

Over-the-counter prices shown in "bid" (as opposed to "ask"). Neither the bid nor the ask price reflects actual transactions. Rather, they are a range within which these securities, as could have been sold or bought at the time of the transaction.

The above contributed to Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc., Member of the New York Stock Exchange and all principal stock exchanges.

Viewlex Reports 2nd Quarter Gains

2 Mil Mark for The Sly Single

NEW YORK—Sly and the Family Stone's single "Family Affair," on Epic Records has sold over the two million mark and continues to sell about 100,000 copies a week after having been on the charts for 12 weeks. The single was culled from the Family's LP, "There's a Riot Goin' on," which was certified gold on the day of its release.

Mega Contracts Carol Channing

NASHVILLE—Mega, as part of its expanding program, has signed Carol Channing and will produce her in 1973.

Miss Channing already is a multiple gold record winner, and will seek to incorporate the Nashville sound into her new releases, to be produced by Jim Steinman.

Stuart and Doug Ashdown, both of whom produce independently for Mega, went to Della to work with the artist, who incorporated some of the material she will record into her one-woman show.

Trade agreement to supply Melody Makers of Rock with cassette manufacturing equipment (BMR) board, Dec. 1971.]

2nd Qtr., 1972 1971 ^{+117%}
Net sales \$12,114,000 ^{+117%} \$7,800,000
Net income 114,000 ^{+227%} 22,000

6 mos. per share 14 ⁺¹⁰ 10
EPS 1972 ⁺¹⁰ 10
EPS 1971 ⁺¹⁰ 10

EPS 1970 ⁺¹⁰ 10
EPS 1970 ⁺¹⁰ 10

Net income was \$214,411 on sales of \$2,013,116 or 13 cents a share, compared with \$14,677 on sales of \$1,529,369, or 7 cents a share, a year ago.

Dec. 31 1971 1972 ^{+17%}
Net sales \$2,025,000 ^{+117%} \$1,529,369
Net income 214,411 ⁺¹³ 0

Per share 13 ⁺¹⁰ 0
EPS 1972 ⁺¹⁰ 0
EPS 1971 ⁺¹⁰ 0

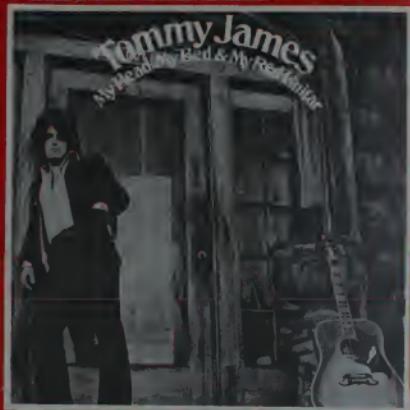
EPS 1970 ⁺¹⁰ 0
EPS 1970 ⁺¹⁰ 0

The company recently announced

JANUARY 29, 1972, BILLBOARD

AN HISTORICAL FIGURE

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RECORDS/MIAMI • CHIPS/PHI/DELPHIA •
CHOICE RECORDS/KANSAS CITY • COM-
MERCIAL MUSIC/ST. LOUIS • DAVIS SALES/
DENVER • H. W. DAILY/HOUSTON • G/9
DISTRIBUTION/SEATTLE • HEILICHER
BROS./MINNEAPOLIS • HOT LINE RECORD/
MEMPHIS • INDEPENDENT MUSIC SALON
SAN FRANCISCO • MUSIC CRAFT/HOHO
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SOUTHLAND RECORDS/ATLANTA • SUM-
MIT/SKOKIE • UNITED ARTISTS/DETROIT
CLEVELAND/PITTSBURG • BUFFALO •
WENDY/NEWARK • JOSEPH M. ZAMOISKI/
BALTIMORE.

Col & Capitol File 2 Court Tape Actions

[Continued from page 1]

Association of America (RIAA). Local hearings on those enjoined were set for Jan. 27 and Jan. 28.

Since it and Tele-Expo, exhibitors from other labels not in the action, both remained open throughout IHE but Matthe Production immediately removed its sign advertising open. The Navy Pier exhibitors were enjoined the day prior to that event's closing.

Bob Marcus of ITI, the firm circulating the memo referring to the Utah case brought by Tape Head against RCA, Columbia, ABC and Amex, called the action "more harassment." Asked about his position in regard to payments to exhibitors under contract to labels ITI offers, he said: "We have no contract with artists. We have tried to contact them and been willing to make payments, say a quarter per tape, or whatever price was agreed on, but they will not respond."

Matthew Productions' Robert Levy said: "I quit offering the tapes. I don't need the headache." He said he saw no contradiction in offering the Bible and tapes by artists not receiving payment from his suppliers. He said: "It comes down to one thing—money."

Personnel at Eastern on the periphery of the dispute said that they were diversifying into display cases in lieu of the possible contingencies when new federal restrictions against tape duplication Feb. 15. They will have to offer many "best of" series but, at least, that kind of product will have a longer life than chart titles."

Labeled Ad Cost

In Capitol's eight-page complaint explaining its financial involvement in promotion products, it states the label has spent \$3.5 million in advertising within the last five years. The Columbia complaint states its costs were over the same period at \$70 million.

Capitol said also: "Among the performances owned by Capitol which defendants ITI and Tele-Expo have agreed to do on tapes, piracy and appropriation, and paid for their profits, are the performances of the Beatles, Grand Funk Railroad and Bloodrock. It charges, Matthew Productions failed to tapes, pirated and appropriated . . . performances of Grand Funk Railroad, Glen Campbell, Merle Haggard, John Lennon and Sonny James."

Columbia's complaint mentions performances of Lynn Anderson, Ray Price, Janis Joplin, Santana, Chicago, The Band, Hall & Oates, Simon & Garfunkel, Sly & Family Stone, Andy Williams, David Houston and Marry Robbins.

Goldman's letter said: "The record companies are not ashamed of unloading you the dealer, in national tape club ads." However, in another letter available at the press, this reference to tape clubs was absent. Goldman also said in both letters: "There are many devious merchandisers of tape around today. We caution you to be careful of these sources, particularly since some may not be around to take back badly produced product."

Goldman's price in 200,000 lots is \$1.75. The ITI listed prices at \$1.75 in quantities 2,500-4,999 up to \$3.10 in 10,400 quantities. A Super Hit catalog with the above label figures was also identified.

Eastern Tape Corp. made an appeal to consumers: "In order to prevent a substantial increase in the cost of tapes, we suggest you write or call your U.S. Congressman asking him to oppose Senate Bill 46 unless it is amended to permit legal tape duplicators to continue in business."

General News

Studio Track

By BOB GLASSBERG

Tony Joe White album recorded in Europe and the Alabama State Troopers album featuring Doo Wop for Elektra

At the Village Recorder, Los Angeles, producer Ed Michel is finishing B.B. King's "Midnight L.A." and "London No. 2" for ABC/Dunhill, as well as John Hooker's "I'm a Bluesman." Also were Harvey Mandel and Chad Stewart with sessions for Skip Taylor Productions. Warner Bros. label, Fantasy, Fanner started on individual projects, and John Coltrane has begun a new LP for ABC Impulse. Jimi Pulte has completed his new album for U.S. and ABC Impulse has Mel Lewis scheduled for a date. Howard Roberts and producer Michel will be in soon to begin a new project for Ruffin' next month, as The Ruffins will use the quad facilities of Villages Recording, which means hooking up studio A and B simultaneously.

At the East Coast Record Plant, in Middlefield, is in for Peter Schermer's "Tod Devilish" producing and Tom Pyle's "I'm a Yakuza" engineering. Mike Longo is in for Mainstream with Bob Shad producing and Carmine Rubino and Michael producing. John Sandler is mixing an album for Capricorn Records.

At the West Coast Record Plant, in Spindale, N.C., is in for A with Bob Hedges engineering. Two Friends in for Motown with Tom Wilson producing and Hughes engineering. Baby Dolls in for Merle Haggard. Peter Adonis is in for Family Productions.

On the location from the Wall Heider/Record Plant remote control has been the new Memphis for Windfall Records with Bob D'Orsino engineering at the New York Academy of Music. The International Club in China on records at the choir's church in Brooklyn with Flye engineering and Paul of Peter, Paul and Mary at Carnegie Hall with Tom Pyle engineering and Yusus on PA engineering.

At RCA, New York, are RCA artists Doc Severinson and Van Morrison, working on individual projects, as well as Kirkland Records' arti Kirk.

On the West Coast at RCA Studio B, Eddie Borden, his wife, Swampwater, and Mother Hen

At Ultra-Sonic Studios, Hempstead, L.I., is in for Billy Joe and John Braden, engineering. Steve Mele of Victoria Productions is recording David Coobie at Sound Exchange. Also in are McKendree Springs and Orville, and for Um, as well as Geri Granger recording her first session for UA.

White Front

[Continued from page 1]

Heire's stores in San Diego. In the White Front stores, NMC will rack 300 oldies titles, the local playlist and all new releases. The company's estimated 3,500 single inventory per store

Who would want to record where Sly Stone and Crosby & Nash did?

Buddy Miles, Sarah Vaughan, Eric Burden, Quincy Jones, George Harrison and B.B. King would (and did).

Wouldn't You?



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JANUARY 29, 1972, BILLBOARD

Executive Turntable

Children's Music/Goff-Green Publishing, Scepter Records' music publishing companies. He is a former director, professional activities, Burlington Music. **George Hocut** rejoins California Record Distributors in Torrance, Calif., as general manager, replacing Bob Ursery. Hocut had been with the company 10 years before leaving in 1969 to enter music publishing.

Bill Metz named sales manager, California Records, owned by National Tape and Records. **Jack Bernstein**, general manager of Altaplates, Dallas, named corporate vice president.

* * *

Dennis Lavinthal named vice president, sales, ABC-Dunhill

* * *

Dr. Peter C. Goldmark, president and director of research at Goldmark Communications Corp., has been named consultant and technical advisor to the London-based EVR Partnership.

* * *

Milt Feldman, advertising director of Audio Magnetics Corp., has left to start his own agency.

* * *

Jules Sack, formerly executive vice president and general manager of Stereodyne, which went out of the tape business, has been appointed national sales manager of Gabriel Manufacturing Co., Stony Point, N.Y., which acquired Cassette Corp. of America.

* * *

J. Allen Fisher has been appointed manager of Ampex's advertising/sales promotion department in Redwood City, Calif.

* * *

Conniff Refurbishing; Seeks Today's Sounds

Continued from page B

regular G chord, rather than the old method of playing different major chords and moving their fingers around on the frets.

He finds the new technical aspect of commanding refurbishing and because there are enough good melodic tunes available, he has the wherewithal to create his three week's worth of new material takes six weeks to prepare an LP from song selection to studio work.

When he used to record all the ingredients at one time, he worked them separately now it takes one-three each for the rhythm, singers and sweetening.

"So more of my time is involved.

but I get a better sound on the rhythm because I don't have any mike leakage."

He finds that when he uses brushes on the drums, it sounds better.

Conniff's LP's have been mounted toward a closer tie with rock rhythmics. The new LP uses some of the old and only they are done with less fragmentation.

Conniff represents in many ways the plight of the successful middle of the road artist. He does not have top 40 hits, but he is a steady seller. "I probably sell as many records a year as many of the artists played on top 40."

His LP's sell an average of 300,000 to 350,000 copies, he estimates.

Kinney's Retail Report

LOS ANGELES—The Warner Elektra Atlantic Distributing Corp. initiates a series of dealer meetings in Southern California this Thursday (27) in Glendale. The goal is to improve each other's business position in a positive manner.

The informal gathering follows a six-months breakfast meeting with the Los Angeles and the Wharehouse chain in which suggestions for improved service were discussed.

Joe Friedman, WEA president, will conduct the meetings with Sears, three main record buyers, Marvin Schultz of Philadelphia, Ed Naugahy of Los Angeles and Charles Chastain of Chicago, whom he represents.

Attending with Friedman will be Sid Weiss, WEA's director of branch merchandising, Marvin Slavek, WEA's Philadelphia branch manager, Ted Rosenberg, Cleveland branch manager and Vic Faraci, the Chicago branch manager.

Sears, with 1,300 outlets, is involved in the music business and (and we will hopefully) lead to sales and promotion programs, programs of where, when and how to use advertisements in records.

Friedman speaks of a change coming within the massive merchandising. "Many record buyers will sponsor the Soul in syndicated TV show, and the company has been redesigning the music to fit into the changing culture mood." Around 15

stores have redesigned their record departments, and according to Friedman, "sales have skyrocketed."

In some instances, records have been moved away from books and TV sets and placed near stacks of items which teens buy more readily.

Following the dialing session, with Sears' three principal field buying sources, WEA intends to set up in-store meetings in select markets to select records to ascertain needs in their areas. There's a new breed of record store owner and buyer who understand the music business. They are aggressive and they want to promote and sell," Friedman says. "They are more about selling than ever before. I think it's important that a dialer exist between them and us. You can't restrict it to the local salesman calling on accounts."

As a result of the breakfast meeting with Wharehouse personnel, WEA obtained suggestions for merchandising and promotional ideas. And the checkout has been up 30 to 70,000. Nonetheless LP's alone during a 60-day period, Friedman points out.

The executive finds an excitement coming from the young record store owners and buyers who have a desire to buy WEA's LP tracks. "They really are into their music," Friedman says, adding it's a different feeling and a different individual who has come into the retail ranks.

Copyright Office Clarifies 'Fix' Date on Recordings

Continued from page 1

is first produced on a final master recording that is later reproduced on published copies.

This would indicate that even if a record were released on Feb. 15th, but fixed at an earlier date, it could not be registered for copyright.

The same test holds for multiple tracks recorded for an LP. Counsel Goldman said only those segments in final form on or after Feb. 15th can be registered. If other tracks on the LP were recorded in final form prior to the Feb. 15 date on which copyrighting of the entire LP begins, they cannot claim copyright.

The Copyright Office counsel said these facts must be noted in registering such an LP for copyright. The section of the Copyright Act on sound recordings (Circular 56), explaining compliance with the new law, have been coming in the mail. See counsel Goldman. For those who may have missed the information (Billboard Dec.

18, 1971), copies of the regulation can be obtained by writing to the Copyright Office, Library of Congress, Washington, D.C. 20416.

The copyright application forms for registration of new records and tapes were not ready as of Jan. 1st, the effective date of the new law.

However, the U.S. printing office has promised the Copyright Office to have them ready "in time" for the new law's fifth anniversary. The hearings held Dec. 8 and 9, and were sponsored by the RIAA and the Music Publishers' Association.

Request for the "Copyright Office Application for Sound Recordings" (Circular 56), explaining compliance with the new law, have been coming in the mail. See counsel Goldman. For those who may have missed the information (Billboard Dec.

The counsel said the law does not apply to "recording sessions" but only to the final master-

First Edition Wants TRO Deal Voided

LOS ANGELES—Kenny Rogers and Terry Williams, principals of the First Edition group, filed suit in Superior Court here seeking to void their contract with a purchasing firm they are partners in, First Edition Productions.

According to the suit, in March 1968 the First Edition— which then also included Mike Settle and Tom Pyle—signed a deal to set up an exclusive publishing agreement with TRO Inc. This company set up a new organization, First Edition Productions, which issued stock shares and a \$2,500 advance to each member of the First Edition.

The Kenny Rogers-Terry Williams suit seeks to void the contract with First Edition Productions on the grounds that the publisher did not promote the songs effectively, as called for in the agreement, and that California corporate law requirements were not met in issuing the stock to First Edition members.

Polygram Buys Merc

Continued from page 3

move is very positive for Mercury because Polygram is solely devoted to entertainment in all its aspects. It's a much larger entertainment environment."

The deal was signed between Peter C. Vink, president of North American operations, and the high-level president of Polygram. The purchase price was paid in cash and the transaction does not involve Philip Morris Inc., a record-pressing facility in Richmond, Ind., which is owned by North American Phillips.

RCA Acquires Bowie's 'Words'

NEW YORK—RCA Records has purchased "A Man of Words" by David Bowie, from Mercury Records. It is reported that the master will be released as part of a new album in which Bowie is working on. Bowie's other LP for RCA, "Hunky Dory," was released in December.

18, 1971), copies of the regulation can be obtained by writing to the Copyright Office, Library of Congress, Washington, D.C. 20416.

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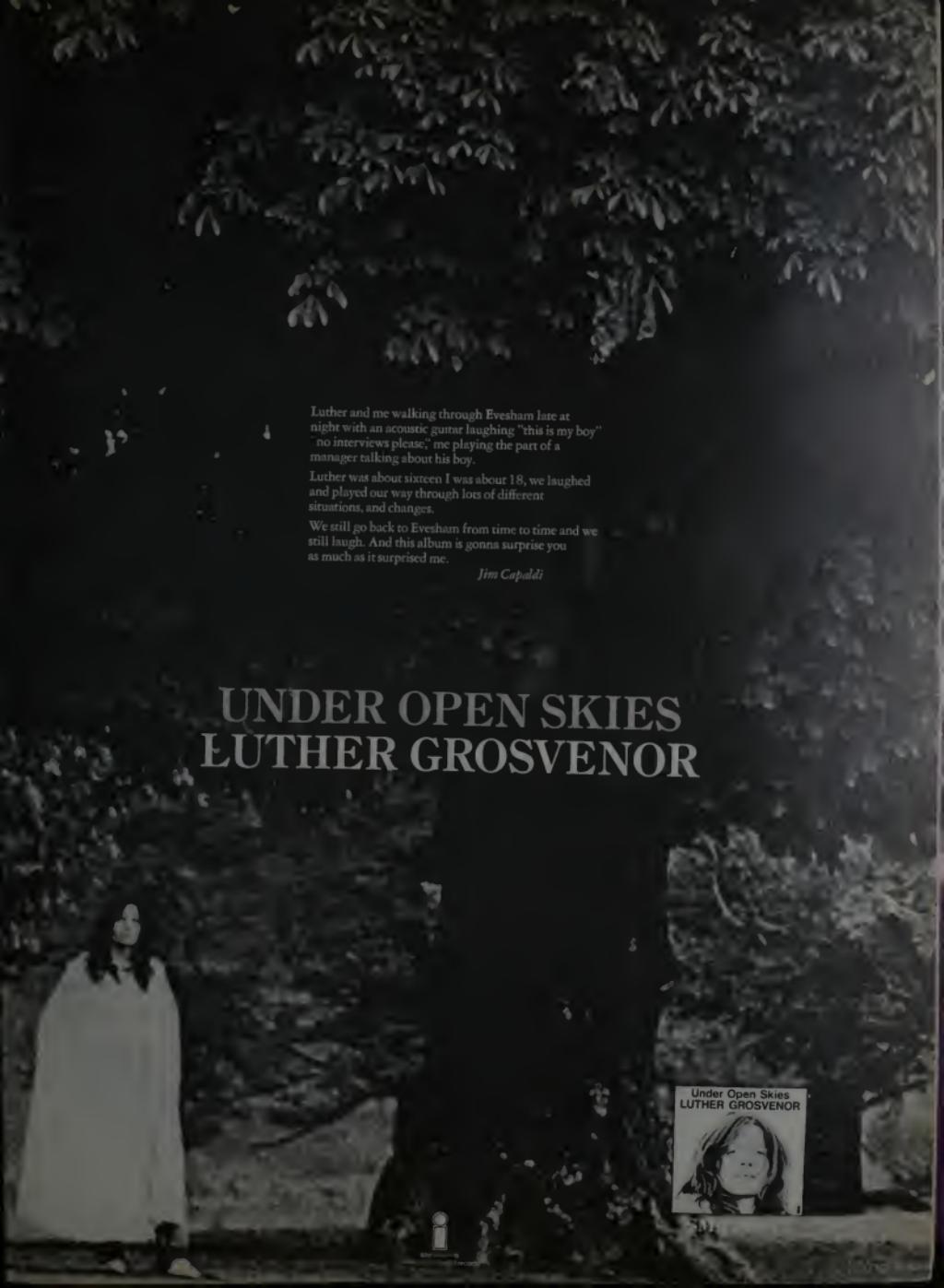
National Distribution: Kable News Company, Inc.
New York Retail Supply: Union News Company, Inc.

MIKE HARRISON

Mike Harrison, vocalist, songwriter, and keyboards artist, was, until the end of 1970, one of the leading lights of Spooky Tooth, which also included Luther Grosvenor.

When Spooky Tooth broke up, Mike spent some time in Spain writing songs. Returning to England, he came across Frank Kenyon and Peter Batey, two members of VIPs. They had a stack of songs Mike liked, and fitted in with his plans for a solo album, so they got to work and have emerged with an album, Mike Harrison.





Luther and me walking through Evesham late at night with an acoustic guitar laughing "this is my boy" no interviews please," me playing the part of a manager talking about his boy.

Luther was about sixteen I was about 18, we laughed and played our way through lots of different situations, and changes.

We still go back to Evesham from time to time and we still laugh. And this album is gonna surprise you as much as it surprised me.

Jim Capaldi

UNDER OPEN SKIES

LUTHER GROSVENOR



MCA Artist Showcase Captures Disk Appeal



The three-day artist showcase brought the attention of an outstanding array of record dealers and distributors and radio personnel and on hand to greet them during Kapp Records night were, from left: Dr. Jules C. Stein, founder and chairman of the board of MCA Inc., MCA Records president J. K. (Mike) Maitland, and Kapp general manager Johnny Musso.



Uni Records artist Neil Diamond, back to camera, performed one of the highest paid temporary background harmonica players in the corporation. Uni general manager Russ Regan, center of trio, MCA Records promotion director Pat Pippolo, left, MCA Records sales director Rick Frio, right, MCA Diamond was presented with a plaque for his single "Stones."



Decca Records night featured two of the label's leading acts—Conway Twink and Loretta Lynn. From left, Twink, Miss Lynn, MCA president Mike Maitland, and Mooney Lynn, husband and manager of Miss Lynn. A Twink-Lynn duet brought the house down.



Kapp Records artist Roger Williams performing "Autumn Leaves" in a medley during Kapp night



Rick Nelson, Decca Records, shows his new musical image to distributors and radio men.



Uni Records' Bill Cosby eats a microphone during his performance. Several hundred people attended each night.



MCA Inc. president Lew Wasserman, center, talks with Billboard publisher Hal Cook, left, and MCA Records president Mike Maitland during the three-day event, held in Los Angeles. Maitland hopes to hold the showcase annually.



Kapp Records general manager Johnny Musso, left, presents Gold Disks to Sonny & Cher for their single "Gypsies, Tramps and Thieves" and an award for their duo performance in the single "All I Ever Need Is You."



Uni artist Mike Settle and Uni general manager Russ Regan talk backstage after Settle's performance on Uni night.



Jerry Prager of Discount Records, Los Angeles, and MCA Records' Lew Wasserman, left, and Joe Sutton, right, talk during the three day "MCA Music Festival."



Loretta Lynn, Decca Records, accepts an award for her best-selling album of "Loretta Lynn's Greatest Hits" from MCA Records vice president Joe Sutton.



From left, Decca artist Jerry Clower, Kapp general manager Johnny Musso, Stan Sulman of ABC Records & Tapes, Seattle; Mrs. Johnny Musso, and MCA Records vice president Joe Sutton.

Arena Package Offers Cast LP

LOS ANGELES—Mike from the new two-hour touring show, "Clydebeard," will be recorded by the company and sold as an original cast LP.

The production marks the first time such an LP has been created for an arena show. The show will be performed at the Forum in Inglewood and in Burbank from mid-February through April 1.

The score for what is termed a modern musical is by Moe Cheepman, lyrics by Alvin Cooperman, executive vice president of Madison Square Center. Gene Kelly is directing the show but has not been seen in it.

The production plans to line up disk distribution. The show is family entertainment.

Isaac Hayes Produces New S. Davis Jr. Image

Continued from page 3

Hayes' belief in Sammy and his feeling that he can help to broaden Sammy's record audience.

Hayes and Davis have recently been appearing together on night-club stages. Hayes made a surprise guest appearance at Sammy's show at the Whisky a Go Go where Davis was the headliner. And the two individuals turned a few days later at Harrah's in Tahoe during an Isaac Hayes party produced by new act, the Sylvers, who were working with Davis.

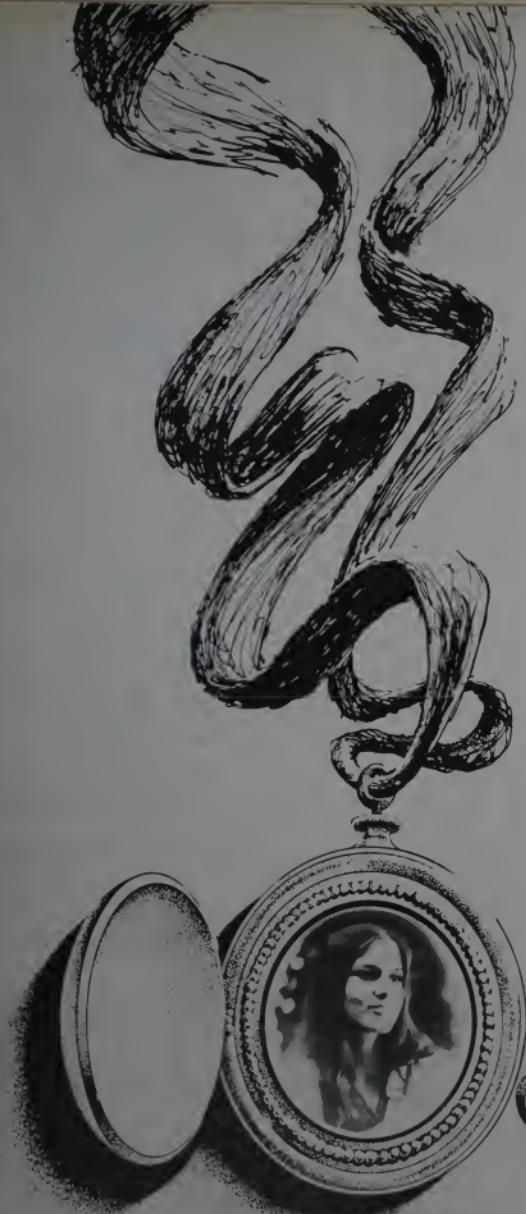
Sammy is ready to put the same effort into his recording career that he puts into his live talent act," Curb says. MGM is aware of Davis' image of the same.

Frank Salsano, clan member and of the superclub performer who works for adults.

"Samms is performing today with the finest contemporary music and it's sound is very contemporary," Curb says.

The "Shat" single is designed for multimarket coverage. MGM is marketing it as a double of the road single by Davis recently titled "Candy Man" which was produced by Curb and Don Costa.

The "Shat" single is a far removed project from "Candy Man," and Curb is quick to emphasize that the label is a family record which reflects stylists in many fields. There is Rachelle Havens and the Five Men Electrical band, and the Lawrence and the Lawrence.



LINDY STEVENS

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so she writes and sings her own songs
with her own intense affection.
Her first album is *Pure Devotion*.

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the most popular vocal team
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From The Music Capitals of the World

DOMESTIC

NEW YORK

Paul Anka has been set by the Upstate Central Palisades committee to be the headliner for the forthcoming Cerebral Palys Telethon which will be televised over WOR-TV Saturday-Sunday (29-30). RCA's Joe Kleinman and Kleinman's Music Hall in Buffalo on Feb. 6. Blood, Sweat & Tears, with a new 10-piece band, set for

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Carnegie Hall May 7. Capitol's *The Persuasions* at the Gaslight Club March 1-5. Seeger's Beverly Bremers recording "Don't Say You Don't Remember" in German and Spanish. — Warner Bros.' Herbie Hancock will appear at a Feb. 25 concert in San Francisco for the National Committee of Free Angels. Don't be afraid of political prisoners. Prior to the benefit, Hancock will be appearing at the Village Vanguard from Feb. 6-10. — The most popular and high-minded comedian Phil Terry retained Whit Marshall & Associates public relations firm to handle public relations for his new production, *Friendship*, a musical comedy at the pub-

lishing wing of Storyline Forest Productions, will be in Los Angeles until Friday (4) to expose Richie Benaud's new book. — The first of several new artists in its catalog. She'll be at the Continental Hotel House during her stay in New York. — Eddie Arnold has joined the *Friendship* Astronomers for a one-night concert March 3.

Pat Johnson, whose new single on the Win Or Lose label, "Love Is The Answer," is on a seven-city, two-week promotional tour. On her itinerary are Baltimore, Richmond, Virginia, Atlanta, Cleveland, Chicago, and Detroit.

Set for the Capital City on Feb. 22-23 are Alice Cooper and NRQB on Saturday (29); the Byrds on Saturday (5); and Melanie on Feb. 12. Morton D. Wax, president of Morton Wax & Associates, advertising public relations firm, will handle public relations for Division XII of the Third Coast Music Awards. — King Crimson will be at the Academy of Music Feb. 12.

Patricia Cox, literary editor for RCA Records, will teach a course on rock music at the New School for Social Research. Entitled "The History of Rock, the course is a multimedia approach to the study of rock from the 1950's to the

present. Miss Cox is completing a novel about the rock industry, "Spud Wheeling."

Jerry and April Ross became the parents of a daughter Jan. 1. Farrah is the head of Jerry Ross Productions, a father of Burton Felder, professional manager of Burton Felder Music Co., holding discussions with Augie DiMavino, West Coast record retailing expert, on West Coast. The catalog contains material by Rice & Webster, Townes Van Zandt, Elliot Les Reed, Wayne Carson, and Tony Waddington, British writer. Deane will hold further conferences on the Coast until Feb. 7.

LOS ANGELES

It's daughter Molly Nora, born Nov. 20, 1967, in Carol City and her husband, business Charles Larkey. Miss King won't be touring again until April.

Chicane Grass Roots are looking at record contracts and their tour contract ends in three months. Neil Diamond and Bubba Russell are among the lecturers set for Al Kasha's Songwriters Seminar on March 11. The \$70 course is from the same experimental college that organized Phil Spector's music business class.

Chino Men's Prison has been hearing some solid rock music since disk jockey Humble Harve began serving his term. Recent concerts starred War and Gayle McMichael.

The "one" and the "two" after 11 years and are now to be known as simply Letterman. Ray's Orl's Oak label will distribute Sun Ra's *Black Catholic Mass* artwork. Tom Glentz to be managed by the firm of Ed Rhinehart and Bob Rubin. — Special Payments Inc. is a new partnership for production of record sessions. Bell Records artist Clarence Thudpucker is from White Settlement, Texas to cut a new single, "Where Do You Get Off?"

The Kansas City Philharmonic played a \$1 concert at Cow Town Ballroom, a rock hall, to boost youth attendance. The Cowtowners got off the road to cut their next London album.

U.A.'s Seattle promotion rep, Dawn Savello, was all over the city's media with \$30,000 of borrows and a book of names to help chauffeur limousine to help kick off the James B. B. film and soundtrack. "Diamonds Are Forever" Five 2000 copies were given away containing packets of fake gems handed out all over the city.

Chuck Braverman Productions making a promotional film for *Carnival* will be shown at Amsterdam's Grand Dutchess on Feb. 18. — Peggy Lee sings title song and guest stars on *Owen Marshall, Counselor at Large*, and talks about it with the Johnny Oster Show next Saturday (5) at the Santa Monica Civic. — The Association comes into the same Feb. 18. — Chicago's first '72 tour continues their 18 cities. — Troubadour bookings for Chris Spedding on Feb. 8 and Don McLean on Feb. 10. — Nancy Sinatra and Lee Hazlewood team at the Riviera in Las Vegas February. — NAT FREEDLAND

NASHVILLE

Sounds of success are in demand, and they are being heard. In his recent *Billboard* Miller's last Nashville-produced commercials were impressive that the firm came back for more. A special session with Augie DiMavino, music director of McCann-Erickson, he works closely with Gayle Hill who coordinates and

(Continued on page 33)

Bernstein Has Joined Management III

NEW YORK — Sid Bernstein has joined Jerry Weintraub's Management III music complex. Bernstein will headquarter in Management III's New York office.

As managing director, Bernstein will bring with him to Management III such artists as the Rascals, Buzzy Linhart, Weather Report, Mandrill, and Peaches and Herb.

Management III has offices in New York and Los Angeles. Weintraub and Bernstein indicated that they are negotiating a full-scale

operating wing in London to accommodate the European artists they plan to promote, beginning with the Moody Blues tour from March 22 through April 8.

Heading the Los Angeles or management side of Management III is Sid Bernstein Enterprises Inc.

Management III operates as a production management and promotion office.

Talent In Action

(Continued from page 18)

sion men David Hood and Roger Hawkins filled in well on bass and drums for Rick, Gretch and Jim Gordon, former members of Dave Mason's band. Mason made a surprise appearance on guitar for a few songs.

Traffic makes no pretense of having an "act." They simply concentrate on music and its pays off well.

Commander Cody and His Lost Planet Airmen, an eight-member group, quickly established an easy rapport with the audience a mix of fifteen rock, country music and human. Lead singer Billie C. Farrow stood in perfect Elvis pose as he sang "Jailhouse Rock," while three other members of the group dressed in period clothing stood with original country tunes featuring fine fiddle, piano and pedal steel guitar.

Starline Records' J.J. Cale opened the bill with a predominantly blues-oriented set. — BOB KRISCH

JUDY KRESTON

Playboy Club, New York

Judy Kreston is known to be a spunkily hard-working talent, opening her show with Neil Sedaka's "Sing Me." Her voice carried well in a room with poor acoustics to what seemed to be an uninterested audience.

The best song of the night for Miss Kreston was "Momma Don't Walk So Fast," a combination of narrative style with an up-tempo chorus arrangement. Her voice was strong but seemed underworked to some degree. With a bit more work, Miss Kreston could have quite a career on the nightclubs circuit.

BOB GLASSENBERG

*BILL WITHERS
GORGONI, MARTIN
AND TAYLOR*

Gaslight Au Go Go, New York

With a strong presence that grows with each audience, Bill Withers, with his band, based on the rhythm section from the Watts 10th Street Band, sang, played guitar, and talked with his audience with a fervor that has rarely been surpassed by other artists.

Opening his set with "Respect Yourself," and taking casuals with an audience throughout his show, Withers painted vivid pictures of his life and the environment which surrounds him. "Let It Be," "Gloria," "Hand in Hand," "Groceries," and "Ain't No Sunshine," all came together through Withers' use of allegory and personal stories. In addition of explaining his outlook on life, Withers is building a large following and has set left no detail as to what he does. — Record artists becoming so popular throughout the country.

Gordon, Martin and Taylor presented another refreshing side of the musical scene. The three musicians joked with each other constantly between songs and made the audience feel comfortable.

They presented good vocal as well as instrumental harmony with their three guitars and voices. "Sing A Come On Song," "I Can't Get You Out of My Head," and even a Skinny Dip commercial helped the group create a rapport with the audience.

The show for most part were short, but they were to the point and wonderfully exciting. "Gotta Get Back to Cinc," which is also the title of the group's debut album, was one of the highlights of their set.

BOB GLASSENBERG

JACK GREENE &
JEANNIE SEELEY

*King of the Road,
Nashville*

To say they have come a long way together would be a gross understatement.

Jack Greene and Jeannie Seeley "break away" from the road at Roger Miller's King of the Road on a two-week stand, presented one of the fastest-paced, cleverly programmed shows ever assembled in Nashville.

The two country singers have found the perfect combination; they sing well together and separately, and when they sing together as a single unit, they and the audience just enough dialogue, no more.

Opening with a duet of "Country Roads," the two start off into "For the Good Times," and then make the quick transition into their own hit, "Muth Oblique." From that point on, the two make a series of changes of pace, with both artists singing equally. Jimmy Dry a member of the Jolly Green Giant band, added to the show. Then Greene moved into his old familiar spot (with Ernest Tubb) at the drums for a solo, while drummer Don Lucy did an entrancing rock job.

Then up to the stage for a little added spice came Sammi Smith (Miss Seeley joined her in harmony on "I'm Gonna Be (65-49-7373) The Night") and the innkeeper himself, Roger Miller. The crowd already had been treated to a performance by the King of the Road and his men who run the place and provides consistently good entertainment, Vic Auten.

BILL WILLIAMS

Nelson for 1st
English Tour

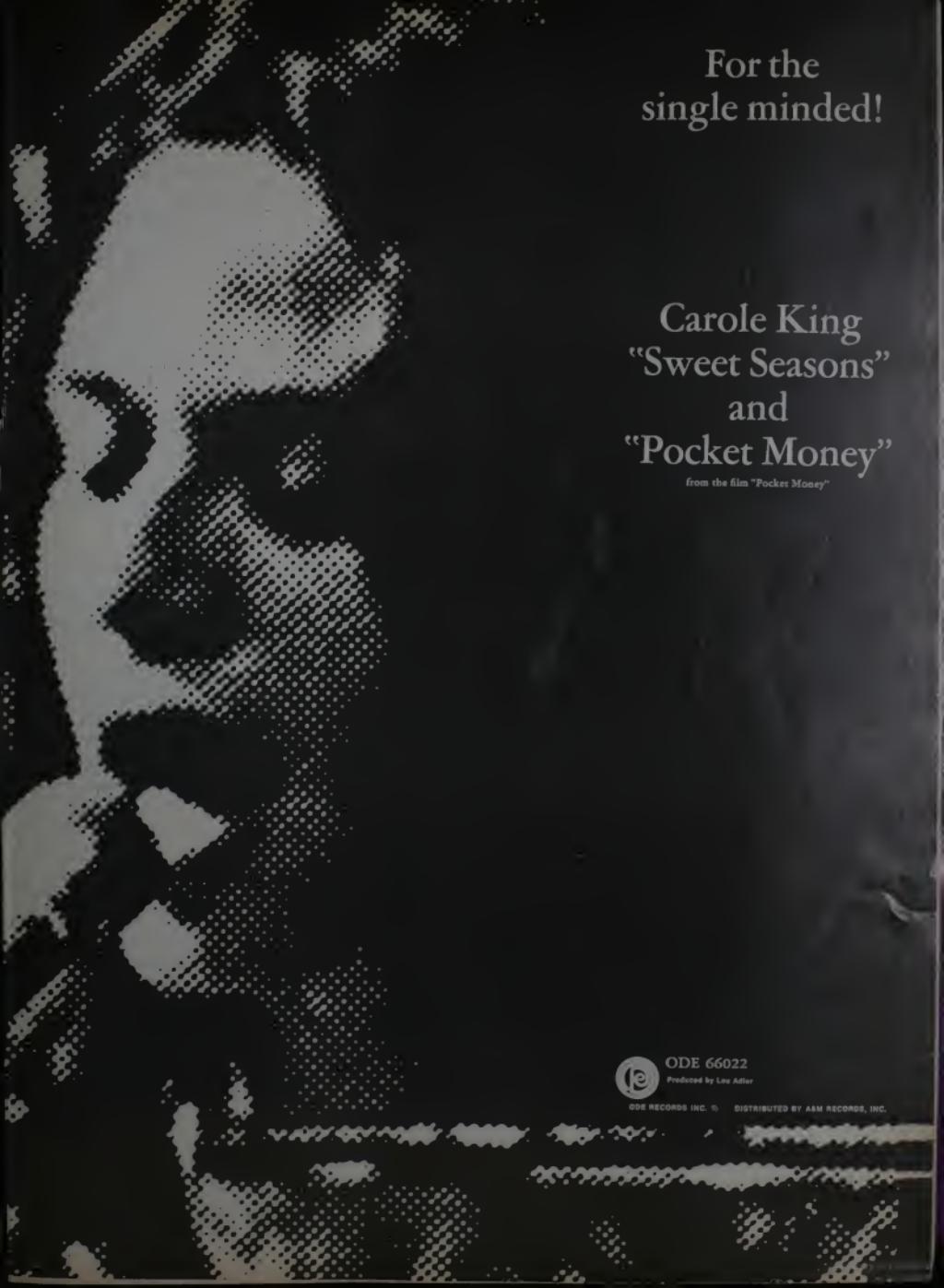
NEW YORK — Bill Nelson has been booked for his first English tour. The tour will be in conjunction with the release of his new Decca Records album "Rudy the Fifth."

The dates on the tour include Odeon Theatre, Birmingham, Feb. 28; Odeon, Edinburgh, March 1; Fish, 20, October, Thomas Heatherfield, Feb. 27 and Royal Hall, London, on Feb. 28. The Star, Canyon Band will back him.

Nelson will be in the U.K. Feb. 16. Various promotional activities and personal appearances will be lined up for Nelson, including a tour with the album and concert tour.

JANUARY 29, 1972. BILLBOARD





For the
single minded!

Carole King
"Sweet Seasons"
and
"Pocket Money"

from the film "Pocket Money"



ODE 66022

Produced by Lee Adler

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Campus News

Texas U. Colloquium on Music and Music Industry

AUSTIN — The University of Texas will hold a special colloquium on music and the music industry in the U.S. Wednesday through Friday (2-4) as part of the "Challenge '72" program. Scheduled for the events are many people from the music industry who have played a vital role in its development over the years.

Bill Graham, founder and producer of the Fillmore East and West, will spend two days the Austin campus telling students about his experience as a rock music producer and describing the events that finally led him to close the Fillmores.

Rock filmmaker D.A. Pennebaker will screen and discuss his most recent film, "Sweet Toronto," filmed during the 12-hour Toronto Rock and Jazz Festival in 1970. The film will be shown in advance screenings of the film, which has yet to be released commercially.

Big Band Show

A large-scale slide show on the "Big Band Era" will be presented by George Simon, one of the leading authorities on the era of swing music. Simon, who is the executive director of the National Academy of Recording Arts and Sciences as well as a member of the Newport Jazz Festival Advisory Board.

Also speaking during the Chal-

lenge '72 will be Danny Cordell, president of Shelter Records. Cordell has produced Joe Cocker and Procol Harum on record, and currently works with artists such as Leon Russell and Freddie King for Shelter.

Maurice Peress, the music director for the Corpus Christi and Austin Symphonies, will speak at the event. He is the author of "American Music: A Search for Style." Peress, who has done a considerable amount of research on American music, recently conducted Leonard Bernstein's "Mass" at the opening of the John F. Kennedy Center for the Performing Arts in Washington.

In addition, a media show about the Velvet Underground will be given by Dr. Joseph Kruppa, professor of English, University of Tennessee, and Sterling Morrison, who played rhythm and bass guitar for the group until he died in 1971.

Challenge '72 will close with a special spotlight on Texas talent. Performers will be such local bands as Show, Headliners, Shaker, Storm and Greasy Wheeze.

Producers of the event are Steve Marin and Ronnai Phillips, in cooperation with the Armadillo

World Headquarters.

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What's Happening

By BOB GLASSENBURG

Gregg Hall of CTI Records wants to get in contact with an campus radio station interested in the contemporary jazz movement. CTI has such artists as Freddie Hubbard, Kenny Durrell, Joe Farrell, and on the Kudu Record label, Grover Washington, whose "Inner City Blues," is becoming quite a success. Write to Gregg, on official stationery and tell him what your station is all about. He would also like to see play lists and the rest. The address is CTI Records, 36 East 57th Street, New York, N.Y. 10022.

* * *

Recently in the Campus Section of Billboard, a list of artists which will be presented in showcase at the NEC Convention in Kansas City, beginning Feb. 13. There was a misspelling in that listing and to set the record straight, the Sam Lay Blues Revival, represented by Tom Radai Jr. of the Blues Management group will appear Feb. 15. Sam has been around for many years, performing mainly in the Midwest, especially Chicago. So let's get that name straight because he is a fine, talented musician who deserves all the recognition possible.

* * *

Live on Campus: Dick Gregory, Poppy Records artist, appears at the Univ. of Florida, Gainesville, Tuesday (1); Florida Atlantic Univ., Boca Raton, Wednesday, (2); and Moraine Valley Community College, Palos Hills, Ill., Thursday (3). Stevie Ray Vaughan, recording for Capitol Records performs at Marquette Univ., Milwaukee, Friday (4). Grover Washington, Kudu Records artist, appears at Howard Univ., Washington, D.C., Saturday (Jan. 22); Prairie College, Houston, Tex., Tuesday (27); and Univ. of Houston, Wednesday (28).

* * *

The "Golden Age of Serials," is a new catalog on Bibliography published by Ivy Films/16. It covers the entire range of serials produced by the Republic Studios in Hollywood during the 1940's and 1950's. The catalog contains the cast, credits, story and chapter titles of 57 different serials with illustrations. All of the full length serials as well as the features are being offered throughout the U.S. exclusively through Ivy Film/16 at 120 East 56th Street, New York, N.Y. 10022. Copies of the catalog are available on request to schools, institutions, museums and film societies.

* * *

Picks and Plays: **East—NEW YORK:** WNYU, New York Univ. New York, city, Peter Walton reporting: "Runnin' Away," (LP, There's a Riot Goin' on), Sly and the Family Stone, Epic. WQOM, Queens College, Flushing, Ted Goldapple reporting: "Olema," (LP, Living by the Day), Don Nix, Elektra. WOCR, State Univ. New York, Oswego, Patricia Orrison reporting: "Hurtin' Each Other," Carpenters, A&M. WKCC, Kingsborough Community College, Brooklyn, Michael Goldberg reporting: "Good & Dusty," (LP), Youngbloods, Warner Bros. **PENNSYLVANIA—WVIA:** Penn State University Park, Frank Margeson reporting: "Pictures at an Exhibition," (LP), Emerson, Lake and Palmer, Columbia. WPMC, PMC Colleges, Chester, "Two Gentlemen of Verona," (LP) cast album, ABC Dunhill. **WCYF, Brooklyn College, New York:** Lou Gramm reporting: "So Many People," Chase, Epic. **WRCT, Carnegie Mellon Univ., Pittsburgh:** Brad Simon reporting: "Under My Wheels," Alice Cooper, Warner Bros. **W-MUC, Univ. of Maryland, College Park:** Sheldon Michaelson reporting: "Nickelodeon," Melanie, Buddah. **WUVT, Virginia Tech, Blacksburg:** "Day After Day," Badfinger, Apple. **WTCC, Springfield Tech, Springfield, Mass.:** "Fragile," (LP), Yes, Atlantic.

* * *

Midwest—MICHIGAN—WJMD, Kalamazoo College, Kalamazoo, Paul reporting: "Cold Spring Harbor," (LP), Billy Joel, Family. **WAYN, Wayne State Univ., Detroit: Rob Wunderlich reporting: "Them Changes," Buddy Miles, Epic. **WCHP, Central Michigan Univ., Mt. Pleasant:** Doug Jones reporting: "Hurtin' Each Other," Carpenters, A&M. **WE-MUC, Michigan State Univ. East Lansing:** Michael Roche reporting: "Fascinating Things Love to Survive," Gary Wright, A&M. **OHIO—WERC, Univ. of Toledo, Toledo, Ohio:** Dan Maden reporting: "Fragile," (LP), Yes, Atlantic. **WGSF, The Athenaeum of Ohio, Cincinnati, Jim Allmear reporting: "My World," Bee Gees, Atco. **WMUB, Miami Univ., Oxford:** Roger Hamlin reporting: "I Don't Know You," New Riders of the Purple Sage, Columbia. **WRHA, Univ. of Akron, Akron:** Joe Hart reporting: "Muswell Hillbillies," (LP), Kinks, RCA. **WMMR, Univ. of Minnesota, Minneapolis:** Michael Wild reporting: "Taking Life Easy," Bonnie Garrett, Prophesy. **WSRM, Univ. of Wisconsin, Milwaukee:** Badfinger, Apple. **WPL, Straight Up, Toledo:** Badfinger, Apple.****

* * *

South—GEORGIA—WVVS-FM, Gainesville State College, Valdosta: Bill Tuller reporting: "Hanging Around," (LP), Fleetwood Mac, Reprise. **WREK-FM, Georgia Tech, Atlanta:** Gregg Diddie reporting: "A Concert of South Indian Classical Music," (LP), Rammam Krishnam Kaccheri, Nonesuch. **WEUC, East Carolina Univ., Greenville, N.C.:** Larry Fitzgerald reporting: "Stone of Years," Emerson, Lake and Palmer, Columbia. **WNOT-FM, Middle Tennessee Univ., Murfreesboro:** Robert Matheny reporting: "We're Hanging Around In My Replay," Linda Ronstadt, Capitol.

(Continued on page 81)

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NORMAN MAILER will take his newest film, "Maudlin," which will be distributed by New Cinema, to the Atlanta Film Festival in the next few weeks for special screenings and seminar discussions. The film and Mailer will be at the University of Georgia, Atlanta, the University of South Florida, Tampa; Duke University, Durham, N.C.; Western Kentucky University, Bowling Green; the University of Virginia, Charlottesville; American University, Washington, D.C.; the State University of New York at Albany; the University of Houston, Texas; Tulane University, New Orleans; and the University of Colorado, Boulder, plus five other cities. The film is going to be released to the campuses before going into general commercial circulation.



(Continued on page 81)

This drug-oriented album has the unqualified endorsement of a U.S. government-sponsored agency, a mayor, a United States senator, two congressmen, a university professor, and a representative cross-section of the world press.*



Mr. Peter G. Hammond, Executive Director of The National Coordinating Council on Drug Education And Information, called "Bill Cosby Talks to Kids about Drugs" "... the major breakthrough we have been waiting for in drug abuse prevention." Mr. Hammond also served as advisor on the project.

Mayor Sam Yorty of Los Angeles recognized Cosby's work with a special proclamation.

Senator Alan Cranston said: "I offer you my support and urge Americans everywhere to join you in helping get the message across that the drug scene is a bad scene."

California congressman, Thomas M. Rees commended Cosby for performing "a vital service for the entire nation."

Maine congressman, Peter N. Kyros actually reviewed and commended the album in the Congressional Record: "Mr. Speaker, all of us are worried about the drug problem, particularly among our young people. And one of our greatest concerns, it seems to me, should be finding a way to communicate to our Nation's youth — honestly and credibly — the very real

dangers of drug abuse. . . . I am especially impressed by a new commercial just released on Uni Records, which makes a very credible artistic statement against hard drug use."

Dr. Daniel X. Freedman, Professor and Chairman of the Department of Psychiatry of The University of Chicago, called the album "...a timely contribution to the struggle to prevent drug misuse. It is fun, too! It should help parents, teachers, and community workers to begin discussing the important aspects of drug use and misuse."

As for the press, "Bill Cosby Talks to Kids about Drugs" has been reviewed on both sides of the Atlantic, in varied editorial and ethnic climates.

Bill Cosby himself has earmarked 5¢ of the royalties from the album for the National Coordinating Council on Drug Education, and has waived copyright payments for any or all of the LP to be played on radio or TV.

Thank you Bill Cosby. The writer of this drug-oriented album has the unqualified support of Uni Records.



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Modern Soul Set for WSOK

By BOB GLASSENBURG

NEW YORK—Billy Taylor and two other principals have become owners of WSOK, Savannah, Ga., and will "update" the soul programming. "I consider this an extension of everything that I do, since communication is what I do and my partners are. I don't need Doug [Frost] in all alone," said Taylor, who explained further that WSOK was a black-programmed station which is now owned by him and his first wife.

"My partners and I feel that we have an insight into the community for which we program," said Taylor. "But our theory of radio does not mean that we are limited to the community. Anyone dialing a radio can be caught by the music or the talk of a station. So we feel that by updating the programming, which to this point has been more

less traditional r&b and gospel music, as well as a smattering of other forms of musical expression, we will be able to attract a larger audience."

Taylor, who spent some seven years in radio at WLIB and WNEW in New York, and has been the musical director of the David Frost Show since its inception, plans to broaden the base of WSOK's programming soon. "We will play the best of any type of sound. We are going to deal with the quality of the music, not its age or category," he explained.

Today, he said, with his partners Ben Tucker and Doug Wright, are currently in the process of gathering material to present a black concert segment in their broadcast. "We want to present great black concert artists such as Carnie Moore, Andie Watts, Leontine Dulee, William Grant Still and other fine black composers writing in an American idiom. This type of show has rarely, if ever been tried. We also want to program jazz in such a way as to present the variety of jazz that goes under the heading of jazz. Of course, in terms of contemporary jazz artists, we will have to do some minimalist work, but it will be up to the audience and I think quite successful."

Taylor, who helped create the Jazzmobile concept in presenting black music to the adults and children in the City of New York some seven years ago, has functioned within the field of communication for a very long time. I am personally involved in WSOK as a music director, everything for which I feel an emotional attachment and see a way in which we can communicate to people. The best way in which we can communicate people both through music and spoken word. I think this approach can really change people's lives," said Taylor.

He extends this philosophy of making people aware and comfortable within their situation to his position on the David Frost Show. "We have an 11-piece ensemble on stage," he said. This is the regular band for a show of this type. So we must be able to make the 11 pieces sound sensible to the audience, to perform and make him feel at home. This is what the performer can even begin to entertain the audience. With only 11 pieces, I would be particular in my selection of musicians for the ensemble, able to play almost any type of music. It must be as tasteful as the show itself," Taylor commented.

"As a music director, I must put together whatever music is required for the show. This means a musical background for perhaps

a pantomime sketch, or for whatever David Frost decides to do. If we are going to dedicate 90 minutes to Tony Bennett, the band must be able to play most, if not all, of Bennett's songs."

"We must remember that many of the younger artists appearing on the show are relatively undiscovered, and perhaps may not have their music written out for them for the band. This means that I have to write out the arrangements and make the artist feel comfortable with them. I have to be aware of the various styles of artists and allow the artist to feel free to do what they want. So the band must be able to play all types of arrangements. And we must be able to allow the artist his freedom. With 11 pieces this is often a great task, for if for example a horn section is required by an artist, we must have a full toll of musicians. I have to be able to do this with only 11 people, this is sometimes difficult, but it gets done and generally the artist is quite comfortable. This too is communication and I feel that it is just as important as the communication which the radio station affords."

"In terms of the station, for instance, I am the music director. Now I am one person who wishes not to change that word just because of its connotations. Instead, I want to communicate to people that there are very serious musicians in this medium of music. But I also want to explain that this is not the station's trademark. This is high quality music so people who simply think of WSOK as simply a black station are not correct in their assumptions. I mean, good music and talk are a means of communication."

Ben Tucker, general manager of the station, has practically the same credentials as his predecessor, Taylor. He plays bass, and was Taylor's bassist for many years. He was also instrumental in the careers of Herbie Mann, Mel Torme and Bobby Hebb, to name a few. He was recruited to the community down town and Tucker, who moved to Savannah when they bought the station. "We want the community of 98,000 black and white people to hear not only the hit records, but also to hear music which has become part of our heritage," Tucker explained.

"As a music director, I must put together whatever music is required for the show. This means a musical background for perhaps

the line-up at the station including Jimmys Lang, 5-7 a.m.; Andrew Bailey, 7-10 a.m.; Lang again, 10-11 a.m.; William Moore, 11 a.m.-3 p.m.; Dean Reynolds, 3-5 p.m.; William Moore, 5-7 p.m.; Tommy Lester, 11 p.m.-1 a.m. and Dean Webb, 1-3 a.m.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

It is bringing in Sid (The Mojo Man) Grubbs to do the evening slot. In Jacksonville, Mike Wingfield has also been brought in to go to college so program director Jim Thomas, who'll be doing the morning show himself, will likely need an even more personality. WAPE is a good station, beautiful facilities, would you believe a swimming pool?

WDIA, the soul music station in Memphis, programmed by Lee Armstrong is still king of the market, as it has been for nearly 20 years. In 1970, WDIA was the station ranked first in 6 a.m. with a 2 percent. Second was WHBQ with 1.8. WREC had 1.5. WMC was 4.2 and WJAK 1.2. But demographically, the market was another story. Leader in men 18-24 was WHBQ with 4.5 and WREC. The top progressive rock station had 4.2 and WJAK 3.6. WMQH, the country music station, led with WDIA for first place, with 2.4 and WREC second. In the 12-17 age group, WLOK was first with 4.7 and WDIA was second with 3. Third place was a tie between WCFM and WREC with 2.5 and 2.3. WDIA and WMQH tied with 2.2 and second was held by WHBQ with 2.2. Frankly, after looking at these numbers, many of the R&B books for various markets I am not sure something was wrong with the methodology. In Memphis and in Miami, young white women listeners seemed to have been rather rare.

Paul Dray, * * *
In spite of denying right and left to not to deny right and left, he is not the only but various intelligent people that's leaving KRCF, San Francisco. Is leaving KRCF. I speculate that you see him in Washington. WCGM would be a good bet. New program director of KRCF will be Sebastian Stone, who's done an outstanding job with WOR-FM in New York. Stone was program director for many, many years with WRKO in Boston and vastly successful with the Top 40 station, with becoming a top 40 station. WOR-FM. So the Drake-Chenault station need at least two program directors at the moment—WRKO in Boston and WGR in New York. Both stations named after the couple of weeks ago, is no longer

NEC Slates Seminar

• *Continued from page 22*

She will answer legal questions involving communications, including the use of mail, telephone, radio, television, and other media. Michael Armstrong, special assistant to the Attorney General Civil Division, Department of Justice, will be present to answer legal questions for the May Day demonstrations. He will discuss the types of planning when problems arise.

Col. Floyd Main, special assistant to the president, the University of Alabama, ex-municipal police chief and campus director of security, as well as consultant to the Birmingham NAACP, will be present to answer legal questions, as will be Dan Del Vecchio, acting coordinator of student activities at Boston University.

KOGO-FM Shifts

SAN DIEGO—KOGO-FM has changed call letters back to KFSD and has been on the air for two years now. The change comes about because of the sell of the AM facility KOGO to KFWB. Broadcasts basically remain the same, with the exception of MOR format 6:30 a.m.-2 a.m. Music in the morning hours will be lighter in tone. An new morning show will be Jim O'Hearn 7-10 a.m. David Sheldow 10-12 p.m. and Dan Erwine until signoff. Fred Read and Charles Leger will work weekend shifts.

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Live 'Casts' Bonus to Radio, Records

Continued from page 24

the Woodsmoke, and others have appeared. On New Year's Eve, the station broadcast a party 10-midnight from its studio. Guests included Alex Bevan, Schneider & Furst, Richard & Michael, Dave Bacha, the Burning River Stringband, and Vicki Jacobs. The concert, which was a success, must have certainly contributed to the profit situation of the progressive rock station, which last year grossed \$100,000 in revenue and \$10,000 in billing. The station also broadcast interviews with groups from its own studios, and most of the major names in the field have been associated with these.

WGDL-FM, Chicago, tapes its "live" concerts often from the Quilt Knight Club and broadcasts them the next day; "it's a union problem," said program director Ed Shane. Early Sunday morning, on April 30, a concert was broadcast at 9 p.m. and Shane felt that such a broadcast provides extra response for most of the stations that used to broadcast these concerts from their own studios, such as the Bonnie Koloc broadcast Jan. 18." The Koloc broadcast was tied with KTLA-TV's "Live" from the Quilt Club, but the two broadcasts give a stronger immediacy to the performances and builds audience for the station," he said. Among the artists broadcast in recent months were the Grateful Dead and Livingston Taylor. Taylor was flown into Chicago especially for the concert by CBS Records. "He received immediate phone responses and people even gathered outside to see him when he finished," Shane said. "Since we didn't have nothing but positive response on these broadcasts, we'll continue them. I'm hoping to do one or two a month." He said they were not attempting to compete with the one broadcast live from the station's studios. Each DJ takes turns hosting the shows.

The Metromedia chain of progressive rock stations has been big been big on live concert broadcasts. WMNR-FM in Philadelphia, programmed by Jerry Stevens, presented Washington Taylor on April 17 in an hour show that was live from Sigma Sound Studios before a live audience. Dennis Witten produces these concerts, which are the station's main draw. KMLE-FM in Los Angeles recently broadcast a B.B. King concert from United Recording. Bill Stewart, who produced "Live" is now featuring a series of "live" taped concerts imported from English featuring such acts as the Led Zeppelin, Cat Stevens, Pink Floyd, Roy Orbison, and the Curved Air, among others.

"45 Groups" by Richard Olsen, general manager of Pacific High Recording studios

KFAC AM-FM Change

Continued from page 24

that the format will include material by George Gershwin, Morton Gould, and Leonard Bernstein.

KFAC-FM, on the other hand, will play more serious classical fare. Only two of the station's popular programs such as "The Evening Concert," "Luncheon at the Music Center" and the "Concert Classics" will continue to be simulcast on both AM and FM.

"Our FM facility will be used for more serious classical programming," Richards said. "Not only do we feel that there are two different types of audiences which love and appreciate classical music, but at different times, people tend to like to have a selection of what we call 'light' and 'heavy' music fare. The new format approaches for the two stations will now allow listeners 'an expanded menu' of classical, he said.

In San Francisco, has recorded more than 45 groups in 20 different shows for KSFN-FM starting April 25. The groups range from Los Gatos' Sirens, Sue Groves to Red Wing and Van Morrison and Elvin Bishop. Others include the Glass Harp, Mike Bloomfield, Steve Miller, War, Jim Kweskin, Cat Mother, Youngbloods, Prairie Madness, and Boz Scaggs.

KSAN-FM shows are broadcast Sunday evenings. Tom Donahue has hosted them. They're before a live audience comprised of friends of the artist performing and people the studio invites. Thom O'Hare, program director of the station, has been quoted as saying, "I'm trying to bring the full and excitement of music via the concerts. On New Year's Eve, the station broadcast from the Winterland from 8 p.m.-4 p.m. CBS Records sponsored part of the broadcast.

George Brewer, promotion executive with Columbia Records, said that was a lot of good feedback when the Grateful Dead broadcast their sold-out concert live from the Felt Forum in New York recently. "It's a goodwill thing... and that's kind of an intangible ingredient to measure in terms of sales," he said. "It would be difficult to measure the record sales influence of a concert like that anyway, especially with a group such as the Grateful Dead which is well-known."

For a Grateful Dead broadcast in Cincinnati, all station manager Frank Wood Jr. had to do was record phone lines from the Taft Auditorium. The show was on WEN-FM. "We had broadcast a radio spot schedule and as soon as the concert was a sellout, we were able to announce our audience that they didn't have to worry, they could hear the concert on WEN-FM."

These broadcasts "violate eight different cardinal rules of broadcasting," Wood said, "but I think it's a good idea to do this sort of thing occasionally." The Grateful Dead broadcast was five hours long.

"Build Loyalty"

"I think that such a broadcast doesn't build audience because anyone who likes the Dead listen to us anyway, but they build loyalty and we're going to keep them there and attract them. The only problem is that when I was program director of a Chicago progressive rock station, I got sponsored to do a concert at the Civic Opera House and call. It's difficult to get good groups to come to Cincinnati for a broadcast concert in hell, we sometimes even get them to come a week later than other stations. But I think a group that's building should do these type of concerts because it helps them."

The trend in radio programming has extended to markets such as Sacramento where KZAB-FM has a one-hour series sponsored by record label. These feature interviews with the artists and some of his recorded product. The hour on Bob Seger recently was sponsored by Columbia Records. Wards, from Boston, has become sponsored a two-part program featuring Van Morrison. Shows coming up will focus on B.B. King, Bobby Blue Bland, Johnnie Otis, and John Hammond Sr.

College stations are also getting involved. Last Nov. 30, KERS at Sacramento State played 24 hours of live music from its studios, featuring such groups as Miskish, Cumberland Gap and Birdmark. Wards, but the trend is beginning to grow, and hopefully, that live broadcasts will replace the use of records, but nearly all program directors and managers in progressive rock radio feel it adds a piece to an already creative-minded format.

ARETHA, HAYES SCORE AS SOUL FAVORITES

LOS ANGELES — Aretha Franklin, Atlantic Records, and Isaac Hayes, Enterprise Records, have been selected as the favorite solo artists of the nation's leading soul music radio program directors in a Billboard survey, just completed, these two personalities each receiving 27 points. Franklin was actually mentioned by more of the program directors, but Hayes scored more first place votes. Third in the voting was James Brown, Polydor Records. Marvin Gaye, Tamla Records, was fourth. Others mentioned were Joe Simon, Betty Wright, Joann Garrett, Sly Stone, B.B. King, and Bill Cody.

The favorite group among soul music program directors is the Jackson Five, which scored 27 points, including seven first place votes. The Chi-Lites were second with 15 points. The Temptations tied with Gladys Knight & the Pips for fourth place.

What's interesting is that Isaac Hayes, the Jackson Five, Sly & the Family Stone, the Chi-Lites, and the Temptations also scored well in a survey of the nation's leading Top 40 radio station program directors conducted a few weeks ago (see Billboard, Dec. 18).

ACTION Records

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There are no National Breakouts this week.

REGIONAL BREAKOUTS

SINGLES

MR. PENGUIN, PART I ... Lunar Funk, Big 45 172 (Tedoree, ASCAP)

ALBUMS

There are no Regional Breakouts this week.

Bubbling Under The HOT 100

1. SEE WHAT YOU DONE DONE ... Delta Centrell, Right On 109
2. NOW HOW RUN AND TELL ... Denise LaSalle, Westbound 245 (Stern/Jenov)
3. BOUND ... Penderosa Twins & One, Horoscope 102 (All Platinum)
4. THING CALLED LOVE ... Johnny Cash with the Temple Ensemble Choir, Columbia 4-4534
5. WHEN YOU GET RIGHT DOWN TO IT ... Barry Manilow, New Design 1005 (CBS)
6. LONESOME MARY ... Chilliwack, A&M 1510
7. ROCK 'N ROLL ... Detroit Featuring Mitch Ryder, Paramount 5420
8. CAN I ... Eddie Kendricks, Tamla 54120
9. SIMPLE GAME ... Four Tops, Motown 2000
10. SHAKES OFF THE DEMON ... Brewer & Shipley, Kama Sutra

Bubbling Under The TOP LP'S

1. GRIN ... 1 + 1, Spindizzy Z 31008 (CBS)
2. BREWER & SHIPLEY ... Shake Off the Demon, Kama Sutra 2009 (Buddah)
3. DEAN MARTIN ... Reflections in a Mud Puddle/Tops, Tamron 73038
4. DORY PREVINE ... United Artists 5596
5. BROADWAY GROUNDS ... Family Album, Warner Brothers 225 1954
6. BREAD ... Baby I'm A Want You, Elektra 7K5 76015
7. MASON PROFIT ... Late Night I Had The Strength Dream, Ampex 1D138
8. POTLICKER ... Love Blue, Jemex JLS 3023
9. UNDISPUTED TAUNT ... Face To Face With the Devil, Gordy G 999 (Motown)
10. BEDKNOBS & BAMSTICKS ... Original Soundtrack, Brava Vista 5003
11. JOHN PRIDE ... Atlantic 8296
12. FAMILY ... Fearless, United Artists UAS 5542
13. GROOTA ... Columbia C 31022
14. DETROIT EMERALDS (Chase/Jones) ... You Want It You Get It, Westbound WB 1013

Dear FIND Dealers

We have just reviewed the Galley of the second complete FIND Catalog which will be sent to you within the next 10 days.

HERE ARE OVER 53,000 ITEMS IN THIS JANUARY 1972 FIND CATALOG! IT ALSO CONTAINS AN ALPHABET LISTING OF ALL LABELS PARTICIPATING IN FIND . . . OVER 500 LABELS!

There are many new promotional features in this second complete FIND Catalog including Movie Soundtracks, Top Albums of 1971, Billboard's Top Chart LP's & Tapes, Best Records of the Year, etc. . . all designed to move 'product' for you.

Under separate cover you will also be receiving details of FIND's January-February-March promotion plans for FIND dealers including the exciting all expense paid trip to Acapulco, Mexico for four lucky FIND dealers (and their wives or husbands).

Remember, FIND will locate any LP or Tape for you . . . in addition to the \$3,000 and listed in our second FIND Catalog, which will be sent to you within 10 days.

See you soon

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Attention Candy Tusk

(Advertisement)

news

▲

Classical Music

London Looks to San Francisco As City With Classical Charisma

By PAUL JAULIUS

SAN FRANCISCO—“Education of the dealer and in turn the consumer is essential to increased classical record sales,” according to Stu Marlowe, London Records, San Francisco branch manager and to John Harper, newly-appointed regional sales and promotional manager for the label’s classical product.

While a few other record com-

Even though London's local branch operation has only been here approximately six months, classical product accounted for from 20 to 30 percent of its total sales volume and is expected to increase for this year. A trend that is in direct reversal for much of the rest of the country.

Part II Composers

Contributing factors leading to San Francisco being a prime market for classical product is that the city is one of three with a resident opera company with an annual 10 to 12-week season. (New York and Chicago are the other two.) The city also boasts a heavily publicized and well supported symphony orchestra. In addition, there are four local radio stations covering the area with an exclusive format of classical programming.

In line with this, London's home office has fully supported this branch's sales and promotional programs for this product. Prior to a major release, Marlowe holds a series of promotional briefings for new releases and to inform the dealer as to its sales points. A concentrated and specially-timed advertising campaign is then scheduled covering the daily press, the college press, underground publications and on radio to further support the release. The London and Harper mainframe comprise control of the placement and development of these product ads. To achieve maximum value return from these ads, the maximum use of in-store and window promotional displays are also made available to the dealer and artists appearances in local media are promoted to further enhance the image of London's classical product. Backs and one-stops now feature depth and permanent displays of the product throughout the ter-

Marlowe noted that, "our goal is to establish our classical product in the marketplace by giving it longevity of sales and acceptance. While our main efforts of education are directed to the dealer, we are aware that at the same time we are reaching the consumer. For while the dealer becomes more aware of the potential of classical titles in this area, he will be of more value to his customer. Each London classical release is timed to be an event or appearance of an artist which affords us the maximum in exposure and sales potential."

Besides the London line, this branch is also the exclusive outlet for all Argo, L'Oiseau Lyre and Telefunken imports.

A white van is parked on the side of a road. A sign on the side of the van reads "WILLIAMS TATTOO & PIERCING".

LONDON RECORDS display at outlet in San Francisco. It's one of the promotional displays for London classical product.

Music Council Hears Panel on Listening

NEW YORK — The National Music Council, consisting of some 50 music organizations, presented a discussion of the subject "Who's Listening to Serious Music and Why Not?" at its general meeting, held here recently. Leonard Feist, president of the council, officiated at the session, which was attended by representatives of a total membership of over 1,500,000.

Martin Mayer, author and columnist for "Esquire" magazine, was moderator. The panelists were Richard L. Kaye, executive vice president of radio station WCRB, Waltham, Mass.; Peter Munves, director of RCA Victor Classical Artists and Repertoire; and Julius Bloom, executive director, Carnegie Hall.

In analyzing the concert music situation, Kaye pointed out that it is a matter of concern to him in its musical taste, and is made up of the best educated and affluent segment of the community. Although the number of stations devoted to fine and broadway music is dwindling, he cited several examples of local audience action that had ensured the continuing existence of local concert music, despite changes in ownership and policy, such as "fierce loyalty." He said, "It represents a very happy augury for the future of classical music."

Burnett noted that the concert hall audience was a very interested audience. Although he could not cite tremendous growth in audience numbers, he believes that there is a steady increase in audience, but only in proportion to the growth in population, with no meaningful change in ratio. He did, however, mention that there were many more kinds of music appearing in the concert hall, and that there was a concomitant increase in their audiences. He pointed to increasing cultural activity at the college and community level as a meaningful ingredient in the growth of audiences.

DGG May Cut Opera From London Stage

hip and policy. Such "fierce" talk, he said, represents a "good argument for the future of concert music broadcasting." Bloom noted that the concert music audience is a special interest group, though he could not cite tremendous growth in the audience in recent years. He believed that there is an increase in audience, but that only a proportion of the increase in concertgoers will be meaningful in the long run. He did, however, say that there were many more young people appearing in the concert hall, and that there is a concomitant increase in their musical interests. He pointed to increasing cultural activity at the college and university level as a meaningful and encouraging sign.

Type of recording to be made from performances during the month of Mussorgsky's opera "Khovanshchina," which is already in the Royal Opera repertoire in English but which, as is understood, is to be revived next year sung in its original Russian, with Edward Downes conducting.

In the past, strict control of musical copyright by the Musicians' Union has been exercised against recording of this type, but MU general secretary John Morton said that he had no doubt that the new arrangements would enable recording from the stage to be done, subject to satisfactory payment arrangements for the mu-

Billboard TOP 40
Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

Soul

Soul Sauce



BEST NEW RECORD
OF THE WEEK:
**"A SIMPLE
GAME"**
FOUR TOPS
(Motown)

By ED OCHS

SOUL SLICES: A Miracle no longer, Smokey Robinson wails good-byes to the group, Monday (24), and Detroit in a farewell appearance at Elmore Casino. Like Ruffin, Kendricks, Diana before him a solo career awaits that befits his credentials. He's also a Motown vice-president, and he'll increase his involvement within the company, while Smokey's popularity spans age groups, black and white, on television and disks, and further on to fame. The Miracles, with a replacement, will continue. . . . New Originals on Soul, "I'm Someone Who Cares." . . . Aretha Franklin's next LP—following her brand new "Young, Gifted & Black"—will probably be a double album recorded live with James Cleveland in a Los Angeles church. Gerry Wexler was on hand to record the event. . . . New Politicians on Hot Wax features an instrumental "Free Your Mind" backed with "Love Machine." . . . Chalk up another for Terry Callier & Larry Wade, the "Love We Had" fells, alive with the Dells' "It's All Up to You" on Cadet. Hustlers' Lava label out of Macon, Ga. is cookin' with Pep Brown's "Lovin' You Is Such A Sweet Sweet Thing." The company goes national next month behind Brown, Bill Cody, Jimmy Jules and Kalle Love. Cody's side is "I Got a Thing," Jules, "I Should Have Listened." . . . New Undisputed Truth due from their "Face to Face" Gordy album. . . . Norm Gardner at Roulette hips Soul Sance that the label is not fooling around. Not to be ignored are the stations on the Naturals' "I Can't Share You," the Three Degrees' "Tradewinds" & Harlem River Drive. . . . Harrison Kenndy on Invictus with "Sunday Morning People." . . . A Dunbar-Wayne number. . . . And Esther Phillips has a will, a way and something to say on Kudu, Gil Scott-Heron's "Home Is Where the Hatred Is." Her first album for the label, hot with Grover Washington's "Inner City Blues," is titled "From A Whisper to a Scream." Can you hear it? . . . Soul Sauce Picks & Plays: James Brown, "Talking Loud & Saying Nothing" (Polydor); Little Milton, "That's What Love Will Make You Do" (Stax); Bobby Bland, "Do What You Set Out to Do" (Duke); Four Tops, "A Simple Game" (Motown); Krysaline Generation, "Please Stop Mr. Candy"; Jimmy Ruffin, "Our Favorite Melody" (Soul); Jackie Wilson, "You Got Me Walking" (Brunswick); Donnie Elbert, "Can't Help Myself" (Avon); Eddie LaSalle, "Now Run and Tell That" (Westbound); Freddie North, "You and Me Together Forever" (Mankind); Whispers, "Can't Help But Love You" (Janus); Brotherly Love, "Mama's Little Baby" (Music Merchants); JBS, "Gimme Some More" (People); Joe Tex, "A Mother's Prayer" (Dual); Olympics, "Ain't No Way"; (Song Smith); Laura Lee, "Since I Fell For You" (Hot Wax); Dramatics, "In the Rain" (Volly); Roberts Flack, "Go Up Moses" (Atlantic); Earth, Wind & Fire, "I Think About Loving You" (Warner Bros.); Percy Sledge, "Rainbow Road" (Atlantic); Otis Spann, "Hungry Country Girl" (Blue Horizon); Black Ivory, "You and I" (Today); . . . Otis Clay to Hi with "Home Is Where the Heart Is." . . . New Pal Holloway on Capitol, "Black Mother Goose." . . . Herbie Hancock benefits the National Committee to Free Angela Davis in San Francisco, Feb. 24. He plays New York's Village Vanguard, Feb. 8-13, and Europe in March. . . . Freda Payne and Edwin Starr open at the Apollo Wednesday (26), following the Chi-Lites, Tyrone Davis, the Emotions and Kool & the Gang. . . . B.B. King's in Los Angeles for three days, starting Monday (24). . . . Breakouts: Gladys Knight, Butler & Brenda, Emeralds, Johnnie Taylor, Supremes, Delia Gartrell, Bobby Bland, Wilson Pickett, Free Movement, Fifth Dimension, War, Martha Reeves. . . . New Ann Peebles, "Breaking Up Somebody's Home" on Hi. . . . Warner Bros. Bob Moore Merlin reads Soul Sauce.

Queen Booking In Expansion

NEW YORK—Queen Booking, top booking agency, has expanded its label, Queen, and will be fully affiliated with the acquisition of the Dick Boone Agency. Queen Booking will take over

Billboard SPECIAL SURVEY For Week Ending 1/29/72

BEST SELLING

Soul Singles

* STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	Title-Artist, Label & Number	Weeks on Chart	This Week	Last Week	Title-Artist, Label & Number	Weeks on Chart
1	1	LET'S STAY TOGETHER Al Green, Hi 2022 (London) (Jac, BMI)	9	26	22	EVERYBODY KNOWS ABOUT MY GOOD THING (Part 1) Little Johnny Taylor, Ronn 55 (Jewel, Reprise)	11
2	2	CLEAN UP WOMAN Betty Wright, Atlantic 4601 (Atlantic)	11	27	50	WHAT YOU SET OUT TO DO Bobbi Blue, Duke 472 (Dox, BMI)	2
3	3	SUGAR DADDY Jackson 5, Motown 1194 (Jabeta, BMI)	7	28	23	IF I COULD SEE THE LIGHT 8th Day, Invictus 9107 (Capitol)	5
4	4	DROWNING IN THE SEA OF LOVE Zay 30, Invictus 120 (Polydor) (Assorted, BMI)	11	29	16	RESPECT YOURSELF Stevie Wonder, Star 0104 (Epic/Mercury, BMI)	17
5	6	THAT'S THE WAY I FEEL ABOUT CHA Bobby Womack, United Artists 5042 (Univer/Trackless, BMI)	9	30	32	SWEET BABY 21st Dimension, All Platinum 220 (Mercury, BMI)	3
6	7	FIRE AND WATER Little Feat, Atlantic 2550 (Irving, BMI)	5	31	31	WAY BACK HOME Jimi Hendrix, All Star 35090 (Mercury, BMI)	9
7	14	MAKE ME A WOMAN THAT YOU COME HOME TO Gladys Knight & the Pips, Soul 35091 (Motown) (Jabeta, BMI)	7	32	41	I GOTCHA/MINISTER'S PRAYER Joe Tex, Soul 1012 (Mercury) (Free, BMI)	2
8	11	AIN'T UNDERSTANDING MELLOW Jerry Butler & Brenda Lee Eager, Jerry 73 (Mercury, BMI)	8	33	21	GOT TO BE THERE 7th Dimension, Invictus 1191 (Stevie & Van McCoy, BASCAP)	13
9	15	YOU WANT IT IF YOU GOT IT Detroit Images, Westbound 192 (Chess/Janus) (Bridgeport, BMI)	5	34	39	TOGETHER LET'S FIND LOVE 7th Dimension, Bell 45 270 (Fifth Star, BMI)	3
10	12	SON OF SHAFT Bar-Kays, Volt 4046 (East/Mercury, BMI)	6	35	36	PAIN 21st Dimension, Westbound 188 (Chess/Janus) (Bridgeport, BMI)	9
11	18	DO THE FUNNY PENGUIN (Part 1) Rufus Thomas, Star 4500 (East/Mercury, BMI)	6	36	23	LOVE AND LIBERTY Laura Lee, Hot Wax 7111 (Buddah)	6
12	17	LOVE GONNA PACK UP Persuaders, Win or Lose 220 (Atco) (Collitions/Millennium, B&W, B&M)	7	37	37	(WE'VE GOT TO) PUT TOGETHER Nine-Lives, RCA 74-0091 (Rufus, BMI)	5
13	8	FAMILY AFFAIR The Jackson 5, Epic 5-10808 (CBS) (Steve, B&W, B&M)	12	38	GIMME SOME MORE JB's People 602 (Polydor)	1	
14	10	YOU ARE EVERYTHING Shirelles, Arista 4500 (East/Mercury, B&M)	14	39	CAN'T HELP BUT LOVE YOU Who's Whispers, Janus 174 (Epic, B&M)	4	
15	5	ONE MONEY DON'T STOP NO SHOW Honey Cone, Hot Wax 2110 (Buddah) (Gold, Forever, B&M)	10	40	WILL YOU STILL LOVE ME TOMORROW Roberta Flack, Atlantic 2851 (Stevie & Van McCoy, BASCAP)	1	
16	25	STANDING IN FOR JOY Earth, Wind & Fire, Volt 4046 (East/Mercury, B&M)	3	41	YOUR LOVE Persian, Capitol 2220 (Atmospherical, B&M)	1	
17	13	SHOW ME HOW Emotions, Volt 4046 (East/Mercury, B&M)	16	42	WHY QUIT? I THINK OF THAT Brenda & the Tabulators, Top & Bottom 41 (Gordon) (Gordon/One Eye Soul, B&M)	6	
18	27	JUNGLE FEVER Chakkas, Pointer 15030 (Saban, B&M)	4	43	BOUND! Pendergrass Twins + One Horsehouse 2 + One Horsehouse 3 (All Platinum) (Jingles, B&M)	5	
19	19	SCORPIO Dennis Coffey and the Detroit Guitars Band, Win or Lose 220 (Buddah) (Interior, B&M)	14	44	I LOVE YOU—STOP Stratwags, Buddah 277 (Karma Sutra, B&M)	3	
20	20	GET UP & GET DOWN Dramatics, Volt 4046 (East/Mercury, B&M)	7	45	GODOO OOO DAYS Clarence Reid, Atlantic 4003 (Atlantic) (Dion, B&M)	2	
21	33	FUNERAL SONGS Customs, Motown 1195 (Bebie, B&M)	3	46	I CAN'T SHARE YOU Nature's, Club 181 (Reprise)	1	
22	22	SLIPPIN' IN DARKNESS War, United Artists 5042 (Far Out, ASCAP)	3	47	IN AND OUT OF MY LIFE Martha Reeves & the Vandellas, Gordy 2000 (Gordy)	1	
23	9	OH ME OH MY Aretha Franklin, Atlantic 2838 (Epic, B&M)	13	48	CRY IF YOU WANT TO! A MILLION TO ONE Mariah Carey, De-Lite 8459 (Starday King)	3	
24	30	SEE WHAT YOU DONE DONE Dalia, Cortell, Right On 109 (Captain/Chaka, B&M)	6	49	RAZZLE DAZZLE Razzle Dazzle, B&M	1	
25	26	AT LAST Jessie James, Zay 30,002 (Feild, ASCAP)	9	50	YOU GOT A CUSHION TO FALL ON Free Movement, Columbia 3-7000 (Free Movement, B&M)	1	
				51	THE HARDER I TRY (THE BLUES I GET) Queen Booking, Columbia 4-45512 (Chadie, B&M)	1	



AL GREEN, left, gets next to producer Willie Mitchell in Memphis, for his gold record of "Tired of Being Alone." Green's latest hit single, "Let's Stay Together," has also turned to gold.

What's Happening

• *Continued from page 22*

WFPC, Florida Presbyterian College, St. Petersburg, Clyde McKenney reporting: "Pictures at an exhibition," (LP), Emerson, Lake and Palmer, Columbia. . . . KTRU, Rice Univ., Houston, Tex., Rob Sacks reporting: "It's So Good What Are You Gonna Do," Alan Parker, Capitol.

West—CALIFORNIA—KFCI Foothill College, Los Altos, Steve Alt reporting: "Softly Whispering I Love You," the English Congregation, Atoe. KCBQ-FM, Chico State College, Chico, Mark Mallicoat reporting: "Levee Blues," (LP), Podlavor, Janis KCPK, California State Polytechnic Institute Pomona, Tom Baker reporting: "Skin in the Game," KRC, K-11 UC, Lane Community College, Eugene, Oregon, Dave Chance reporting: "Last Time Around," (LP), Rudy the Fifth, Rick Nelson, Decca. KMP3, University of Alaska, College, Rusty Walker reporting: "I've Found Someone of My Own," (LP), The Harder I Try, the Free Movement, KASF-FM, Alamosa State College Alamosa, Colo. "Killer," (LP), Alice Cooper, Warner Bros.

JANUARY 29, 1972, BILLBOARD

Oh Happy Day!

Everybody's Listening To Soul Music



By Don Ovens

THE SOUL ARTIST, that energetic, indefatigable personality, who has historians been relegated to a second class position in the music world, has emerged, brother, emerged.

The popular music of the black community, wearing a 1970's tag labelled "soul," funk, or rhythm and blues, is today receiving the widest, broadest acceptance in its history. The melding of the black artist, his unique experiences and his music with the popular music audience, is the major development which helped toast in the new year.

And today, black artists are being heard by white kids because they are listening to the black radio stations, getting the message and heading to their local record shop to buy the newest soul.

This development has been building over the past several years, but the situation has crystallized to the point where in 1972, the musical barriers which have so far divided the separation of white, has been shattered by the rhythmic, melodic and simplistic sounds of soul artists.

The black artist knew his audience; it was the brothers and sisters in the depressed areas who comprised the wealth, middle class and poor of all colors. Songs written by blacks today tend to avoid the very funky messages of the past. Everyone to it is infinitely easier for everyone to relate to the music, rather than just feeling it is a highly ethnic sound.

Adding in the acceptance for black music is the new generation of young people

who have seen the struggle for civil rights played across their TV sets, has seen the Vietnam War expand and expand, and felt the nation shake under recession conditions.

All of this horror has opened their minds to the simple fact that in the arts, entertainment is not limited to special interest groups. A song is good period and you don't have to be black or Southern in order to sing it, fun written, recorded and interpreted by someone who may have been unfamiliar in the past.

Bill Withers' "Ain't No Sunshine," "Want Ads" by the Honey Ones, "Tired of Being Alone" by Al Green, are all songs which a white audience can relate to.

With increased frequency, the music business has seen a very big soul record become a very big pop song. And that's because Americans aren't afraid of associating with black music and expressing their support for it, which sometimes talk about the black experience or are just down to earth enjoyment.

The year just ended proved to be the one that soul-oriented records amalgamated the pop charts with solid sales impact and no or no exposure from Top 40 radio play. It also proved the growth of soul radio and its effect on pop

radio listeners and record buyers. Thus the thin line between pop and soul has now become almost non-existent.

During 1971, in the weekly sales research of pop dealers on a national basis, it became more and more apparent just how strong soul product was becoming with minimal or no Top 40 radio listings or picks.

Among the records that surged up the Hot 100 during the year in this situation were Jean Knight's "Mr. Big Stuff" on Polydor, the Dramatics' "Make You Funky" on Polydor, the Dramatics' "What's Up, What's Up" on Volt, and the People's Choice "I Likes to Do It" on Phil L.A. Soul. Al Green emerged a top pop star during the year with "Tired of Being Alone" on Hi, followed by his current top single "I'm Still in Love With You." Another soul star that spiraled into the top 20 pop was Donnie Elbert on All Platinum with "Where Did Our Love Go."

The Isley Brothers on T-Neck garnered a top 20 pop record with "Love's On You" and "With," hot on the heels of the Stephen Stills pop version which went into the teens on the chart.

Alston Records came up with two giant soul and pop hits in "Funky Nassau" by

(Continued on page 45)

By Eliot Tiegel

had people look down on me because I was a blues singer and because my music wasn't a cultural type.

"It really hurts to be looked down on. I remember being introduced in a club several years ago by an emcee who said, 'It's time to get your ham hocks, corn bread and greens out because here comes B.B. King.' He used that stuff on me but he introduced the other performers in a more dignified manner."

King is aware that college and underground stations helped introduce him to young people. The black programmed radio stations don't get into playing T-Bone Walker and Howlin' Wolf, he says, and that's that tragedy.

"I'm still a blues singer by choice after all these years . . . and I can still drive a tractor."

His perceptive experiences have shown him that he can interpret a lyric as an actor for an audience and that in the main, people can empathize with his songs. "If you're singing a blues tune, there is a difference between the way a black and a white man sings it. The white uses correct diction and I don't. There are whites who can sing blues, like Mose Allison and Bill Medley, but the whites who try to imitate blacks and fail, are the reason why blacks say whites can't sing blues."

Today, with money no problem, King is a more self-satisfied person. "I discovered I could be myself without processed hair when young people began to protest and I began to hear about divorces more, and President Kennedy and Dr. King both inspired me to realize that regardless of one's background or what people say about you, it does not change the fact that you're you."

"They started me thinking, 'OK B.B., you are a blues singer at a time when I was almost ashamed to admit it,'

King's music has changed in one aspect. "I always try to do the rhythmic patterns that are around me. I'm singing 'Every Day I Have The Blues' the same way today I did it in 1950, but with a different beat, and with a little more soul because I've experienced a lot more."

"Today, you got so many right thinking people that are accepting things if it's good, not because of color, but because it's good. They're not specifying it must be

What does Vagas signify?

"It means to a Mississippi black blues singer who didn't finish high school, there's no limit as to how far you can go in America."

The lounge, which is less expensive, has the main room, allows more of the local citizens to enjoy King's music. King hopes he will be paid for either black bluesmen to play before Vegas crowds, but if it's hard to get the hot singles and albums, he wouldn't be able to sell them on month in the desert funspot in a suite where "Herman," the name King has in the suite, with his

Sixty percent of the songs he sings are his own or co-authored. "My songs have always been a type of protest, but people always relate them to women. I'm simple, I just sing what I feel."

and most things I sing about are simple things."

"You Upset Me Baby" is a happy song because it talks about a woman's dimensions, B.B. says with a smile. "Well, she's 36 in the bust/16 in the waist/44 in the hips/she's got crazy legs/you won't believe it/you upset me baby/while I like being hit by a fallen tree/you know who you are to me/she's not too tall/complexion is fair/men she knows make me out the way she wears her hair/you upset me baby/you upset me baby/it's hard to describe/it's hard to start/better stop now because I've got a weak heart/you upset me baby/yes you upset me baby." (Modern Music Publishing).

"I don't think blues means being sad all the time. It's according to your train of mind. Blues is the reality of things. It really is. Sometimes the things I sing about

reflects the past for the present

It also signifies the moods—sad and happy—of current society.

If there is one performer/interpreter who signifies where blues have been and where it is today, it is B.B. King, whose travails and travails over 24 years have taken him to bear joints, chittlin' circuit dance halls, sleazy smokey black clubs on the south sides of towns, and during the past two years into the Fillmores, Royal Albert Hall, Mr. Kelly's and the Flamingo Hotel in Las Vegas.

King is a living testimony to the plight of the black bluesman—he has been "discovered" by white American and for the patrons who crowded the Flamingo's lounge theater recently, calling out requests for "The Thrill is Gone," B.B. was someone new to their lives and knowledge. He was the hot new singer they had heard on their local rock station because

he had a legitimate hit single. But King was discovered by white

America as a result of the Beatles and the Rolling Stones listening to his searing guitar runs and explosive vocal bar phrases and lauding his prowess publicly.

other knock about blues musicians who have not yet been discovered by whites America.

The really old, old blues players of the deep South are dying out. "But things are changing man," he tells me one afternoon backstage at the Flamingo. "We're losing the black blues guys, but we're pick-

ing up whites, and remember you have
blacks who are more than



Sister Aretha Franklin and soul man James Brown, are two energizing blues singers who add vitality to the music and help broaden its popularity.

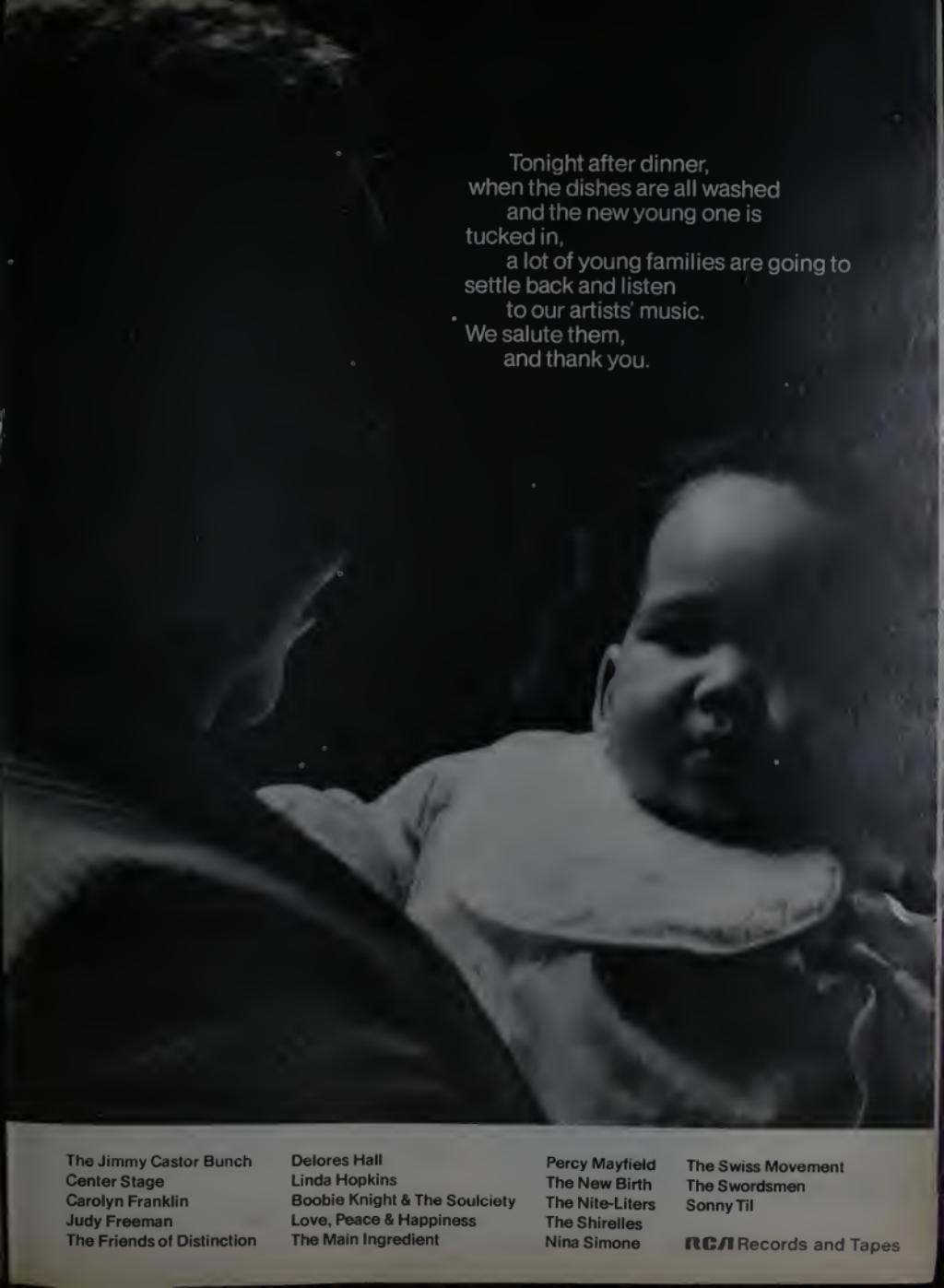
"After two divorces, many of my own feelings came through. Onstage, the mike is the other person I'm talking to. My guitar plays the melody like I'd be singing it. When you go onstage, you think only about what you're doing than. Tell the story the way the guy it's happening to would do it."

B.B. sings in a sad, down toned voice on "Worry, Worry," a genuine blues blues: "Oh worry, worry, worry/worry/ell I can do/ Oh worry, worry, worry/worries ell I can do/ell my life is so miserable/people/ it's all on account of you/you hurt me so bad baby/when you said we were through/oh you hurt me/you hurt me so bad baby/when you said we were through/oh but I'd rather be dead woman/ then be blue." (Modern Music Publish-

Does singing about the blues for living effect him emotionally? King says no because he is divorced from the personal involvement of the metronome. He is an actor interpreting a role rather than being down and out all the time.

Any true artist suffers the same emotional strain, he contends. A rock singer has just as much soul as the blues singer. Other performers are being just as honest, B.B. says, and they're baaing their souls, too.

"I try to pick songs that make a cat laugh. And if he's guilty of the things I say, he knows it, or he'll get sad about it."



Tonight after dinner,
when the dishes are all washed
and the new young one is
tucked in,
a lot of young families are going to
settle back and listen
to our artists' music.
We salute them,
and thank you.

The Jimmy Castor Bunch
Center Stage
Carolyn Franklin
Judy Freeman
The Friends of Distinction

Delores Hall
Linda Hopkins
Boobie Knight & The Soulciety
Love, Peace & Happiness
The Main Ingredient

Percy Mayfield
The New Birth
The Nite-Liters
The Shirelles
Nina Simone

The Swiss Movement
The Swordsmen
Sonny Til

RCA Records and Tapes



Jazz is soul's 'cousin'

and the two have a swinging relationship

AZZ WILL GET A SHOT IN THE ARM because of the popularity of soul music in the commercial marketplace. "Jazz," comments Quincy Jones, "and soul are first and second cousins."

"The best for both forms of music is still a person getting up to him. I hear the same exact 'Zone' element in Aretha as I hear in Coltrane. It's the same spirit and essence. Charlie Parker was a joyous agony. It comes from the knee caps. Aretha is so mellow now. She's happy. She's living at peace with herself."

Jones is more or less in a creative stale of ex-
plosiveness. He has made a major decision to
back away from motion picture scores for six
months and get down to jazz recordings. His
next album for A&M will be around April. He ex-
plains one afternoon in his sprawling Benedict Can-
yon home, home after several hours of mixing
down music for a film score.

Jazz and Quincy have always had a love affair.
He played trumpet with Lionel Hampton's and Dizzy
Gillespie's bands. He has written jazz-flavored ar-
rangements for Sammy Davis Jr., Frank Sinatra,
when the two performed with the Count Basie
Band in Las Vegas several years ago.

Now after three successful big band albums
and LP projects planned with Aretha and Ray
Charles, Quincy is up to his knee caps creatively in
the recorded medium.

He sees jazz in 1972 benefitting from the players who
respect their roots, but who are also adventurous and level-
headed musicians.

On this score, Julian (Cannonball) Adderley can be inter-
viewed. "For the first time in 10 years we have developed new
talents like Herbie Hancock or Tom Scott or Ernie Watts."

Cannon says, "These players are more conscious of their instruments
and for the necessity for artistry. They are also playing music which is more
complex and that demands more of them."

Nevertheless, jazz is on a cycle toward simplicity, Cannon claims. "We've
seen the music get as complex as we can get," he notes before going down to
Capitol to listen to some tapes from which he plans to extract a second album from
performances recorded at the Troubadour in Los Angeles.

Does simplicity mean a freer music? "The concept of freedom has always been mis-
used," Cannon answers. "To people who say they play free, I say, 'free from what?'"

Simplistic playing is defined by Cannon as "almost: 'When you write one note for a
guy, think of 18 notes that he can do with it.' In an A. There might be 18 different
chords with A in it. So under the concept of playing free, the guy would play 18 different
chords with A in them, or elements of those chords."

"Now in simplistic terms they just decorate the A, so they hear the A more clearly.
You play what you feel rather than what you know. You understand what I'm saying?"

The simplistic players are "for the most part the cats who can play the most." It's a
reaction to themselves. People like Carole King and James Taylor because they're only
expressing not contriving anything. Their arrangements aren't cluttered."

Cannon heard in the music of his compatriots "the same things he's heard 20 years
ago. Jazz is an avant garde lifestyle. You make a commitment to music rather than
commerce when you sign on for jazz. You know when you get into jazz that it's not the
most lucrative field in music."

Cannon's playing has gone through changes because it is not a concrete object; it
ebb and flows with the interpretations and technical skills of its players.

Thus, the Cannon home has got jazz heard before more people. He is working up
a program for a national chain of jazzvenues to play in major cities around the country,
funded by the federal and private sectors. Local musicians and visiting headliners would
participate, playing their brands of jazz for school kids, church groups and street gatherings.

"Jazz has survived in saloons. It's not a condescension to play in nightclubs, but it shouldn't be limited to that. It should be free and played in the streets."

The saxman hopes to pattern his programs after the highly successful New York City jazzmobile which has played in black communities all year round and featured all the top East Coast instrumentalists and such bands as Jimmy Heath and Thad Jones/Mel Lewis.

Visiting musicians could play in the communities from which they extract money in club appearances, Cannon believes. Cannon speaks of a committee of musicians' union and social action representatives as promoting the concept in their communities.

"It's nice to get to brand new young ears," he says. "especially for kids who never hear jazz." Generally the black programmed radio station does not play jazz, so there are youngsters who never hear about their musical heritage from the soaring flights of in-person instrumentalists.

The Cannonball Adderley Quintet has been emphasizing college concert/seminar packages "Colleges have kept us alive," he admits, "and you'd be amazed at how many times I hear a kid say to me after a concert, 'Wow, I never heard of you before!'"

The jazz club circuit for Adderley is down to six clubs around the country. He averages 12-14 weeks in clubs, so the jazzmobile idea would allow him to play for people who don't constitute a nightclub audience.

For Quincy Jones, the long play album has been his method for getting his message across in an honest, unlocked style. Working in film has its limitations on how much true jazz you can blend into a score.

As an arranger for records, Quincy "gives his players more freedom," he contends. "I trust their instincts. If you create an environment, I trust that they'll react to it."

The focal point of interest in writing for his band has shifted from a horn front line to the rhythm section. "It's like the first story has shifted down to the basement. There's so much activity in the bass lines today. In the era of the most complex horn lines played by Charlie Parker, the bass played straight four although Oscar Peterson and Ray Brown were way ahead."

"Now, there are a lot of kits here, compressed into one bar, where in the past there were two bars."

Quincy has chosen to record with such stellar sidemen like Freddie Hubbard, Hubert Laws, Toots Thielmans, Jerome Richardson, Jim Hall, Eric Gayle, Ray Brown, Ernie Royal, Joe Newman, Grady Tate, Chuck Rainey and Bobo Greewax.

"You cast a session (by hiring them) like you do a movie. You have to know their individual styles and know them as people. You have to know their degree of flexibility and the good ones are more flexible."

Quincy's first three LPs have been in five years. They are "more or less contemporary band jazz and their sound won a 1971 Billboard Trendsetter Award." "Walking in Space," "Gulu Matari" and "Smackwater Jack" are three distinct musical pathways to where Quincy's concept of jazz is today. It is clean sounding, assertive, proud, unimmaculated and with fresh air and energy.

There is no identifying arrangement sound. "Frankly, I don't know how to write a signature sound," he admits. He admits falling in love with the Fender bass and he was in Hampton's band in 1953 when Fender experimented with an amplified bass and gave it to Monk Montgomery.

Quincy uses several woodwinds with the Fender, so you don't get that loggy weight."

"Jazz is as close as you can get to your soul. You
really have to be honest with yourself."

(Continued on page 29)

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he soul radio station of today is more than ever a spokesman for the black community. In music, in social awareness, and in other factors ranging from education to justice. It is no longer so important to just gain listeners (which it is, as always, a prime motive).

Instead, the soul station is more and more seeking to represent that particular segment of the population of any market it serves. It's own—the black listener.

And today's soul station program director realizes and ad-

justs the programming of his station to meet "the desire of his audience to hear a variety of music types," says Curtis Shaw, program director of WABQ in Cleveland and president of the National Assn. of Tele-

vision and Radio Announcers.

"The black audience has developed a broad music appreciation. It ranges from r&b to jazz to rock and progressive rock. It embraces Jamie Brown, B.B. King, Chicago, and Cannonball. If a program director is true to this, he can as far as the likes and dislikes of his audience, he will agree with this." So, WABQ plays records by both white and black artists because "people like and want to hear good music without regard to the color of the artist's skin."

Most of the nation's leading soul music program directors agree that white artists can and should be played on soul music stations. Don Edwards, program director of KALO in Little Rock, Ark., says that "if a record is big enough to cross over and go soul, and blacks are buying it, good programming dictates that it must be played so long as it doesn't sound too white."

Les Armstrong, program director of WDIA, Memphis, says that he plays five records by white groups. Everett Dudley, program director of WEBB, Baltimore, says he plays records by white groups because "in today's music world, the 18-35 age group which buys the majority of records and listens to radio more than any other age group, enjoys both soul and rock."

The major aspect is that soul stations—like their counterpart in AM radio, the Top 40 station—try to build a sound today. The key is the music, not the color. Yet, when it comes to service to the community, most assuredly the color is the color line. Roland Bynum, program director of KGFJ in Los Angeles, says it very aptly when

he states: "One must face the stark reality that the minority community depends largely on its local radio stations for news and other informational sources. It is a known fact that the black community is not a reading community, even though there is an indication that reading is on the upswing in the minority community. But, by and large, the local radio station is the major source of information."

Bonnie Hall, program director of WOKO in Baton Rouge, La., says that "by the time the Top 40 stations play a soul record, it is dead for our audience." But WOKO does play white artists. "Mostly because, just as the white audience has found the black artist, the black audience has become aware of the white soul artists and likes them. These two groups of people have just found out that the other exists and they are doing the place where they can meet and discover each other."

"The listeners, on the other hand, continue to listen to this steady barrage of soul music, even though it sounds scratchy and distorted, and the disk jockey on the air can-

not read as good as a fifth grader dropout, and in addition to his record playing duties is called upon to 'read' the news. They believe they can do nothing but tell one another how lousy the station is, but they continue to listen because it's possibly their only source of soul music."

"WANT" has recently begun a campaign to educate our listeners. Since we are quality and service conscious, we want our listeners to know the extra trouble, time, and expense we give to provide them with professionally produced commercials, a professional news staff that also editorializes, an accurate news service, top-notch radio announcers, and our genuine concern for their welfare in our public service campaigns.

"Bill Patterson, our publicity and public relations director; Chuck Woodson, our music director; and I are going to club meetings, church gatherings, and similar group gatherings, and 'rapping' about radio and its obligations to serve them, and answering any questions they might have. We have found these listener 'education seminars' rewarding to us and awakening to our audience."

Andrew Bailey, program director of WSKO, Savannah, Ga., hesitates in playing soul-sounding records by white artists. "We are the only black station in a market of 10

stations. This limits a black artist's chance to one out of 10 for possible exposure. A white artist has a much higher exposure rate with 10 possible playists. There are so many small struggling black artists that need as much assistance as possible to get a break. We try to perform this service for our brothers."

Bill Hailey, program director of WOKO in Baton Rouge, La., says that "by the time the Top 40 stations play a soul record, it is dead for our audience." But WOKO does play white artists. "Mostly because, just as the white audience has found the black artist, the black audience has become aware of the white soul artists and likes them. These two groups of people have just found out that the other exists and they are doing the place where they can meet and discover each other."

"Today, r&b stations have an increasing white audience, like never before, especially in the 12-25 age group. Many r&b stations must now concentrate on the total market, instead of just the black community. This calls for a wider variety of music, and not just a reliance on the soul sound. Soul is coming of age, and the r&b station must project a totally new black image that young and old can identify with. This takes place in the music—soul music."

Ed Burke, program director of KYAC, Seattle, says that "black music is music. If a white artist has a record that is appealing to the audience, play it." But he feels that record companies don't recognize the importance of a record being played on their soul station. "Consequently, the records are being delivered to the Top 40 station first."

Chris Turner, program director of WLO, Memphis, feels that one of the most critical problems facing the soul music program director today is "playing not just r&b records, but progressive rock and rock records."

One of the major complaints of many black jazz artists lately is that they are not getting played on soul music stations and jazz stations are in a slump except in a couple of markets.

However, the soul progressive station, as depicted by WLW-FM in New York and WDAS-FM in Philadelphia, seems to be making strong inroads in those markets and this particular format could become a viable force, at least in major markets, in weeks to come.



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"HOW DO YOU SPELL LOVE"
"SHE DON'T HAVE TO SEE YOU
(To See Through You)"
Paula #362



Bobby Powell
"INTO MY OWN
THING"
"LOVE MAN"
Whit #6909



Roscoe Robinson
"DON'T SET ME FREE"
"I'M SATISFIED"
Paula #365



Willie Rogers
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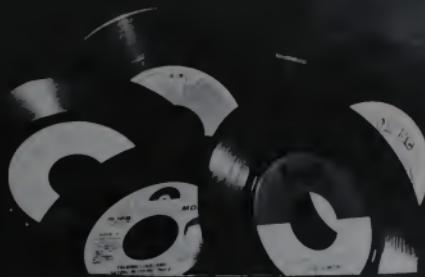
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Andy Williams, Creedence Clearwater Revival, Percy Faith, Ray Conniff, Three Dog Night, Blood, Sweat and Tears, Joan Baez, The Lettermen, Rod Stewart, and many have all recorded material from the Jobete/Stein & Van Stock catalog.

These are all artists who have "discovered" the personal touch of songs written by black writers and generally made hits by black performers.

For the Motown publishing empires, these recordings are products that professional manager Herb Eiseman calls "second and third generation hits."

They also indicate the trend for white acts to record soul-oriented copycats. And the reason these artists are coming back into the Motown catalog is because of the wide acceptance for soul material among listeners which has resulted in the widest scope of AM airplay in the music industry.

The talk in the music business is that black pop songs are the quiet.

Pop producers and acts are now calling Jobete, asking to look through the catalog. Eiseman says rather proudly, "They come and say, 'We're hearing black people looking through the catalog because they know it's full of gold.'"

Dave Andereil found several songs for Rita Coolidge's new LP. Paul Rothchild found a song for Janis Joplin, but it was never recorded because the arrangement was never prepared.

There are five Motown tunes in Laura Nyro's new LP, "Gonna Take a Miracle," a significant exposure for the material by a major soul singer.

Eiseman also notes new interest from the jazz fraternity. "These artists are black and they're aware of our copyrights," Pres-

Artists Are Color Blind When Looking At Copyrights

ture, for example, is doing some catalog reworking. Johnny Hammond Smith cut "I'll Be There," Houston Person did "Just My Imagination," and Charles Earland did "I Was Made To Love Her."

Eiseman feels there is a good possibility that this jazz interest will result in jazz instrumental hits. Guitarist Grant Green had a hit with "Never Say Goodbye," which had previously been interpreted by the Jackson Five and Isaac Hayes.

When Hayes' single hit the chart, it motivated covers by Andy Williams and Johnny Mathis.

The compelling reason why non-black acts are recording all drenched tunes is simply that the artists are discovering that the songs have a personal feeling and personal involvement with emotion which is honest and meaningful.

"Now black writers have become more personalized," Eiseman says, sitting calmly in Jobete's Sunset Blvd. office in Los Angeles. "They're writing about their personal feelings and experiences, much the way Carole King does."

Years ago, lyricists wrote about universal themes, or spoke in generalities. But today, Eiseman points out, the writers are making personal statements.

"Only black writers can feel and express the experiences of their lives." But other performers have come to discover that these word pictures are so dramatic

and poignant, that they feel the challenge of creating their own interpretations. And that's exactly what's been happening... and why the Motown publishing division has seen such a flurry of cover records and new interpretations of favorite songs.

In line with the outside recording activity, the black writers have also taken a hard look at the world and have developed some songs which break away from the simple "I love you but I want you to love baby."

And as a result, they have hit upon themes with a very specific concern for world problems which even people can relate to.

"People have become more aware of the problems we face in this country," Eiseman says. "The bad experiences mentioned

in the songs are what all men of good faith want to see alleviated. There may even be a certain percentage of whites who may feel a certain amount of guilt."

Marvin Gaye's "What's Going On" is a prime example of tunes with a surging message for everyone.

"What's Happening Brother" reflects on a returning Vietnam war veteran's overview of America. "Can I Find My Way/can't find no job my friend/money is tighter than it's ever been/say man I just don't understand/what's going on across this land."

"Mercy Mercy Me (The Ecology)" describes how man is destroying his environment. "Mercy me all the bad shes go/poison is the wind that blows from the North and South and East/Oil wasted in the ocean and upon our seas, fish full of mercury/radiation makes it hard to breathe/sky/animals and birds who live there are by are dying/what about this over crowded land/how much more abuse from man can she stand."

Or "Inner City Blues" a frustratingly look at life and the government from the ghetto. "Rockets, moon shots/spot it on the news/ have you seen it/you take it/oh before we see it you take it/oh make you wanna holler/the way they do my life/this ain't livin', this ain't livin'/inflation no chance to/increase finance/balls pile up sky high/send that boy off to die."

"Ball of Confusion" and "War"

are two songs written by Norm Whitfield and Barrett Strong. There are also very strong personal statements. The title song, wrote "Smiling Faces," a tune about not trusting everyone simply because they give you a wide grin and a friendly appearance.

"People in general have been coming up with the sociological problems," Herb Eiseman believes. "And we have also become aware of black problems. So many of the lyrics touch on the universal problems plaguing all people."

Twenty percent of the songs Eiseman sees now are of a personal or topical nature. The remaining 10 percent are novelty like "Act Like A Shotgun."

"The word is the thing today; the word of the novelty play on words has been greatly emphasized."

Motown's writers have themselves been expanding their lyrical consciousness. Rod Stewart had a hit with "Knock On Wood" and all the bad shes go/poison is the wind that blows from the North and South and East/Oil wasted in the ocean and upon our seas, fish full of mercury/radiation makes it hard to breathe/sky/animals and birds who live there are by are dying/what about this over crowded land/how much more abuse from man can she stand."

Creedence Clearwater Revival's hit was "Heard It Through the Grapevine." It ran 11 minutes and the LP record interpretation was a hard rock 'n' roll Gladys Knight's version in 1967 was uptempo; Marvin Gaye's hit in late 1968 was slower, incorporating a strong bass drum like a tom tom for a special rhythm effect.

"Maybe Tomorrow" was recorded by the Jackson Five. The

(Continued on page 49)



Nicholas Ashford, Valerie Simpson: a writing duo for today's market.

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Black Artists Find A Home On Jukeboxes In White Neighborhoods

By Earl Paige



HE RECORDS

of black artists such as Al Green, Honky Cone, Undisputed Truth, Jean Knight, Bill Withers and dozens of even relatively new black acts are being regularly programmed on jukeboxes in locations frequented by whites. Chicago is the pop on America's estimate of 500,000 jukeboxes.

In metropolitan areas especially, the typical jukebox programmer such as Jerry J. Eanet of Baltimore, will say "music is music." He is surprised when the subject of black artists is mentioned because of a nearly complete absence of race consciousness.

However, the situation is different in

small markets. Hera, with no soul station and the admittedly large white listenership they enjoy, jukebox programmers have difficulty anticipating the pop strength of even shot records such as "Theme from Shaft." For these programmers, the challenge is to spot them, spot some copies of "One Money Don't Stop No Show" and see the meters tick.

Along with the emergence of the black artist as a jukebox power is the steady growth of certain black jukebox operators, some of whom are seeing the inner city change from an area of black to the suburbs. The operators are following, leading in some cases. But here too, color lines blur as when Eanet mentions black bar owners in a predominantly white neighborhood, or when Chicago operator Charles Sacco says white operators who served black ghetto taverns continue when the inner town moves to suburbia.

Part of the reason for the emergence as something for the jukebox programmers to pop locations to contend with is the steady change of the music being developed by blacks. "Donnie Elbert isn't so much soul to me as it's uptempo rock," says Henry Holzenthal, jukebox programmer at TAC Amusement in New Orleans. "I definitely think the music of the so-called soul artist

is changing," says Dave Eichinger, veteran jukebox programmer in St. Paul. "Sly and the Family Stone have a sound that is more rock-oriented than soul-oriented." Perhaps there is no clearer indication of what Holzenthal and Eichinger said than the current project of Mercury artist Jerry Butler.

Butler, like many soul artists, is concentrating on going beyond the soul market. He is preparing a 16-song album that can fit into middle of the road jukebox locations as well as soul places. It utilizes ooze and feelings and includes tunes such as "I'm a Cutie" where instrumentation ranges from a mandolin to a moog synthesizer. But make no mistake, there's still a soul sound there too.

One other indication of the pop emergence of soul is the big trend by soul artists to concentrate on albums, a far-reaching problem for jukebox programmers who must have singles. The Chi-Lites are a case in point. When WWIN Baltimore started playing the Chi-Lites' cut "Have You Seen Her," Eanet and other jukebox people were frantic because the Chi-Lites were a single—result, the local group Freddie and the Sanders cut the song as a single. When it was all over, there were seven covers of the song because, as Brunswick's Pete Garris notes, his label was apprehensive about releasing the singles would slow the album sales more than it didn't.

One indication of how many want on jukeboxes: "We generally used the Chi-Lites on our r/b boxes unless we received requests," says Betty Schott, Western Automatic Music, Chicago. "We used 'Have You Seen Her' on every location except our country stops."

Other stories, of course, are much aware of the spillover into pop. Fred Sipe, veteran Chicago one-stepper, says his firm prints a soul survey which includes jazz too. The titles are broken down as to new releases, singles that show movement on jukeboxes and oldies. Altogether, 140 titles are printed.

When does a "Have You Seen Her" break pop? That is the crucial question for small market jukebox programmers such as Bill Bush, of the Les Montophon Phonograph Service Co., Peoria, Ill. Fortunately, Bush is nearing enough Chicago to have vibrations about most soul records. But he still sends back some on "Shaft," "One Monkey," ... and a few others that shot into the top regions of the Hot 100 chart.

A familiar situation: suburbia pushes a button to hear soul sounds, like those from hot black groups.

Funny Overstreet of Paducah, Ky. has a similar concern. He tries to get a slant on a soul record that is being broken by listening to soul stations out of New York and by consulting with L&R. His one-stop in St. Louis, which being in a large metropolitan area, can advise him on breaking soul numbers.

There are other barometers too. For example, both title strip printing companies have systems that give a wide indication of a soul cross-over record. Sterling Title Strip Co. actually prints in color key-strip: its soul music strips are blue; pop are red. Sterling says there are instances where he prints on a record both soul and pop at the same time. The Chi-Lites hit was one example. Joe Simon's "Drowning in a Sea of Love" was another and there are others more than ever before.

Walters, Dick Sternberg says, is the breakthrough for Isaac Hayes on Jukeboxes? Sternberg has a system for noting the production on any title. Hayes' big winner resulted in as many jukebox strips as his two previous records ("Look of Love" and "Never Can Say Goodbye") put together. More than that, the life span of the strip exceeded three months and was still going seven weeks ago. The life span of "Look of Love" ran from Jan. 26-Feb. 23 last year; "Never Can Say Goodbye" ran from April 21 to June 16.

One characteristic of the soul jukebox singles market that is unique is the short life span, Sternberg says. He did research for Polydor on James Brown's records, discovering that his records have life spans averaging 40 days. They range from "Shining Wheel" (7 days) to "Hot Pants" (76 days). The reason? "There has been a significant limited market for soul records. But it's changing. More and more black people, or are black artists, tapping a bigger white market?" he asks. Who has the numbers and apparently the answer is yes on both points.

Star Title Strip Co., however, has a different view of the emergence of the soul single. Star general manager Norman Gann says that unlike Sternberg, his firm discontinued separating soul. "So many soul singles went pop that it became hard to do this." However, Star, since it prints title strips and other printed materials for title recorders selling singles, publishes each week a list of the top 100 selling rock jockey singles. The numbers are there, just as on the charts: Al Green, Joe Simon, Betty Wright and on and on.

In fact, the pop spillover of soul on jukeboxes is so marked that programmers

(Continued on page 49)

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Fats Domino (above) and Tina and Ike Turner, promote the cause of blues music in Vegas lounges.

IN A DRASTIC CHANGE, Las Vegas hotels which have always booked black talent for a white audience, are now openly soliciting black patrons.

The Flamingo has always had a good complement of black artists and proven stars: Fats Domino, the Mill Brothers, the Trimmers, the Platters, Ella Fitzgerald and Hines and Dad.

During the past pre-Christmas period—which is traditionally a light time of year in town—B.B. King kept traffic heavy at the showroom and won in the Flamingo's case.

"We were specifically catering to blacks during B.B. King's engagement," explains the Flamingo's Jim Seagrave. During King's stint the Flamingo bought ads in black newspapers in the Los Angeles area, purchased heavy spot schedules on radio stations in Southern California and offered a special package featuring three days and two nights including the dinner show. Black models were hired for pictorial layouts.

Segrave notes the hotel's campaign reflected a growing Las Vegas trend: "The black audience is a valuable market," he emphasizes. "Blacks have money. At this point it's an exciting prospect and we really don't know how much they will spend on gambling. But statistically when the casino is filled a good percentage are gamblers."

The blues singer drew both a black and a white audience. "Sixty percent of the blacks who came in were there if I hadn't been in the room," he estimates, in speaking of the manroom crowd. "I'm the lounge and my fans. When the price rises above \$5 people say 'Well, I dig the act but...'"

The Hilton, the nation's biggest resort hotel, has "a many black featured acts in the lounge," according to Bruce Baker. Black artists who have appeared at the hotel include: Ike & Tina Turner, Bobby Stevens and the Checkmates, Billy Eckstine, Redd Foxx, Anthony and the Imperials, Little Richard, Gladys Knight and the Pips, Martha Reeves and the Vandellas, Sarah Vaughan, Bill Crosby, Pearl Bailey, Louis Armstrong, Aretha Franklin and James Brown.

Redd Foxx is the hotel's house comedian; he recently completed an unprecedented run of straight months at the hotel and is also the first Las Vegas resident to star in his own network television series "Sanford and Son" which debuted Jan. 14 on NBC-TV.

Officials at all Strip hotels maintain that black entertainment is booked because of talent not because of color or lack of it. Because all hotels have the vast majority of their acts for 1972 booked, any increase in the booking of black talent because of the public's wider acceptance of black pop and blues music won't be felt until the year 1973 when there will be several years when the majority of Strip hotels feature black acts at the same time. Among black artists under contract at Strip hotels are: the Supremes, the Fifth Dimension, Sammy Davis, Dionne Warwick, Melba Moore, Harry Belafonte, Nancy Wilson, Diana Carroll, Barbara McNair, Lola Falana, Johnnie Mathis, Sarah Vaughan and Slappy White.

Last fall Sammy Davis celebrated his JANUARY 29, 1972, BILLBOARD



100th week of playing before capacity audiences at the Sands.

New Year's Eve, yearly the biggest weekend in town featured Sammy Davis, Dionne Warwick, the Fifth Dimension, Sarah Vaughan, Billy Eckstine, Redd Foxx and Delta Ringers.

The Supremes, who headline at the Frontier, feel that black audiences are increasing—"which makes us feel good," says Mary Wilson.

In the downtown Casino Center area the Union Plaza has become the new Moulin Rouge for Las Vegas. Located closer to the city's predominately black West-



Vegas' "in spirit" include: Billy Eckstine (top), and Nancy Wilson. Their artistry has helped build the city's class entertainment image.

V

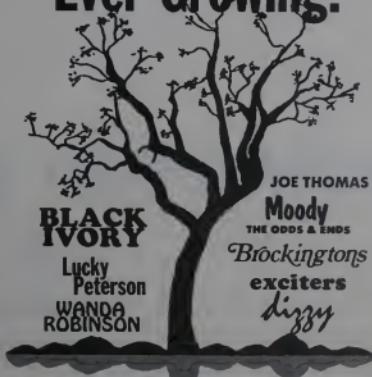
Vegas Hotels Seek A Soulful Crowd For Black Artists

By Laura Deni

side area than the Strip hotels, the Union Plaza is frequented by local blacks and caters to the moneymaking black tourists. Black dealers and pretty black cocktail waitresses abound. One of the hotel's top

executives, Jimmy Gay, is black. Regardless of the local attitudes towards black entertainers or tourists, one thing is certain: 1972 will see an increase in both.

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m

elvin Van Peebles is the outlaw of today's black artists and his latest copper is making a Broadway smash hit out of 19 dramatized songs from his 18 albums. A & M has "Bitters," "Brer Soul," "Ain't Supposed to Die A Natural Death" and "As Serious As A Heart Attack."

"This play was just like 'Sweet Sweetback's Baadasssss Song' all over again," says Van Peebles. "The critics hated it and I couldn't get any TV or column publicity. But I had some strong radio ads and we built our word-of-mouth in the black community."

Van Peebles takes great pride in his estimate that some 40 percent of the audiences for "Ain't Supposed to Die A Natural Death" have never been to a theater before. "They come out of the show saying, 'That was a great picture,' because they're so used to seeing only movies," Van Peebles says.

At the age of 38, this brilliant and determined black artist has achieved success as a novelist, songwriter, singer, movie actor and now playwright. It took "Sweet Sweetback," his third feature film, to make him a superstar. But in his current phase of work, he's being attacked for being too crude and angry in his portrayal of America's black people.

"When I made my French movie, 'Story Of A Three Day Pass' I was hailed as a master of nuance," Van Peebles says laughingly. "But when you try to show what's going on at home in the black community you're accused of being overly crude."

None of his albums have ever received any significant airplay—an omission that Van Peebles attributes to the records being both too militant and not enough into any accepted format. His songs, even before they were staged on Broadway, were dramatic magnetites of ghetto traumas—a young girl trying to escape from a cop's bullet, prostitutes being tortured and exploited. The winter-singer chanted these sketches in his funkiest street accent, set to jazzy music that wasn't exactly in the r&b groove.

Van Peebles writes down the melodies in his head by numbering a piano C-octave 1 to 8 and noting the number patterns to play for his arrangers.

He was signed by A&M when he mounted his second assault on Hollywood in 1966. After the success on the art film circuit of his French-made film about an American Negro's love affair with a mademoiselle, he was invited back to the movie studios that had rejected him from the start. But he wasn't interested in signing anybody's token black director on a project he didn't believe in.

So his main creative efforts were channeled into recording for several years until 1970 he made the Columbia film "Watermelon Man," starring comic Godfrey Cambridge as a white bigot who turns black and Oscar-winner Estelle Parsons as his wife. Van Peebles brought the movie in under its extremely low budget and came up with a moneymaker, if not a smash hit.



Action in the streets of a ghetto in America: the setting for "Ain't Supposed to Die A Natural Death."

Van Peebles' previously recorded songs have played an important role in both "Watermelon Man" and "Sweet Sweetback," showing up in the films along with new material. "I wrote a lot of songs for 'Sweet Sweetback' and so Van Peebles took it to Stax, giving the Memphis label a terrific 1971 pair of black movie soundtracks, along with Isaac Hayes' 'Shirt' package."

"Sweet Sweetback" has sold almost 100,000 albums and was strong on the charts throughout the summer, as the film was zooming its way to grosses of nearly \$10 million. A&M did not let go of its first refusal rights to the Broadway original cast recording of "Ain't Supposed to Die A Natural Death" and the album is already out.

"A&M is giving me a lot of support. I call it common sense about how I'm treated there," he says. "They let me record exactly what I wanted, when I wanted, all I was looking for at that period." But he leaves no doubt he feels that with small successes in the movies and on Broadway under his belt, record sales should be the next Melvin Van Peebles breakthrough.

"I have one more album on my contract and if the label can bring in a gold record I'd be happy to stay there," is the way he puts it. "I think that the problem so far has been that Jerry Moss and the people who run A&M have the liberal's hang-up of assuming others have the same goodwill they do."

By Nat Freedland

melvin van peebles

multi-media maverick



SOUL POWER

Van Peebles was born into a lower-middle-class Chicago family and graduated from Ohio Wesleyan University, a start in life he describes in his novel, "A Bear For Christmas." He was serving in the Air Force when he moved to San Francisco for work and of the Beat Generation. He had married and fathered two children, was working as a cable car conductor and writing poetry when he got turned on to the first wave of U.S. underground movie-making.

He went into the movie business as an equipment and film maven some short films and took them down to Hollywood to get a studio job where he could learn directing. The best he could get were openings as a parking lot attendant and elevator operator. He says, "I was the only person a black American could be taken seriously as a film artist was to live and work in Europe."

Van Peebles obtained a G.I. scholarship to study philosophy in Holland, but never ticket overseas. But he was soon part of the European avant-garde theater scene, touring circus and theater groups along the line there was a divorce and a move to Paris. There he showed his short films and when times were tough he would earn some cents by singing, dancing and playing the kazoo on street corners and in cabarets.

To this day, he still has no permanent address. Van Peebles keeps his "Sweet Sweetback" trimness by eating one meal a day. He wears mostly inexpensive denim and U.S. surplus apparel. He carries his possessions in a beat-up knapsack and usually lives in the home of whoever he's romancing.

This disdain for possessions and material status is one of Van Peebles' strongest weapons in dealing with executives in the white show business world. He is not vulnerable to being tempted to sell out his tough vision.

"People in business expects me to deal," he says. "They think I'm a black star on a P.R. tour to get laid, so they offer me a broad and some alligator shoes and they think that'll satisfy me. They're so thrown off by the fact I'm black that they don't know what to do with me."

With scuffing in Paris, Van Peebles published five novels in self-taught French which qualified him to get a director's union card and a French government subsidy to direct any of his own works for the screen. With some added financial aid from a French government grant, he now "Story Of A Three Day Pass" got made.

"Sweet Sweetback" was shot in Los Angeles in 19 days, with a lot of deferred rentals and film processing costs, plus a loan of \$50,000 from Bill Cosby. Not all of the money was used, but the movie was ecstatic about "Sweet Sweetback," with its exceedingly raunchy sex scenes and its lack of any female black characters who weren't hotly promiscuous.

But it was largely a black audience that bought the "Sweet Sweetback" message of a larger than life black hero defying the Establishment, getting away with it and the musical "Ain't Supposed to Die A Natural Death" is much more in the mainstream of U.S. social protest and seems to have gotten him off the hook.

"Sweet Sweetback's Baadasssss Song" has sold popularly and is one of the top grossing movies of all time. And Melvin Van Peebles is using this for ammunition in his latest project, which is to force the Motion Picture Academy to nominate the film for an Oscar in one or more categories. He realizes I'm obnoxious by normal standards," Van Peebles laughs. "But I learned the hard way that the only way to get something done is to make sure it's done yourself. My motto is, 'Early to bed and early to rise, it always pays to advertise.'

Now that his Broadway show is secure for a long run, Van Peebles is going to negotiate foreign rights for "Sweet Sweetback" and its soundtrack album. "I just haven't had any time till now," he said. Unlike the "Sweetback" film, Van Peebles did not direct or star in his Broadway show, contenting himself with writing it and masterminding the promotion campaign.

He expects to turn out a pair of books and make another movie before getting back to Broadway. He sold out "Sweet Sweetback" owing 100 percent of the film and distributing it through Cinema-20, a new firm that had previously been stuck in the exploitation market.

"My trouble in finding producers to finance films with me is that they my dead to me," he says. "They can't find anyone to hide the money from me."

When the impact of Memphis soul music resounded through the world rock community several years back, the sound of Hi Records was barely audible. Today, no one carries the weight of the music as mightily as they, and their product uniformly represents all that is best in contemporary southern soul.

Aaron Fuchs—Rolling Stone

AL GREEN



"Let's Stay Together" is the title of his current hit single #2202 and forthcoming LP. (SHL 32070)

ANN PEEBLES



"Breaking Up Somebody's Home," her new single #2205 taken from the forthcoming LP **"Straight From The Heart!"** (SHL 32065)

SYL JOHNSON



"The Love You Left Behind!" Current smash single. #2201

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Everybody's Listening To Soul Music

Continued from page 31

the Beginning of the End, and "Clean Up Women" by Betty Wright which rode on the top 10 of the Hot 100. The Persuaders on Atco broke high pop with their record of "Thin Line Between Love and Hell."

During the year, those are now established pop stars, maintained their solid pop chart positions as well as soul positions. These include Aretha Franklin, Isaac Hayes, Wilson Pickett, Matt Gove, Sir and the Family Stone, Temptations, Curtis Mayfield, Clarence Carter, B. B. King, Jackson Five, Freda Payne, Buddy Miles, Four Tops, Supremes, James Brown, Diana Ross, Joe Simon, Stevie Wonder, Ray Charles, Ike and Tina Turner, Smokey Robinson, Johnnie Taylor, Gladys Knight, Jr. Welker,

Dionne Warwick, the Dells, Brenda and the Tabulations and Jackie Wilson.

In addition to Jackie Wilson, Berry Gordy's Motown soul group the Chi-Lites for a top 10 record, while Hot Wax took their Honey Cone trio right to the number 1 spot on the Hot 100 with "Went Ads," and followed it with two more top 20 pop es as well as soul.

Gordy Records established the Undisputed Truth with two top records, pop end soul, and MGM re-established Lou Rawls on both charts with his label debut, "Natural Man." RCA kept the Mein Ingrediente on the pop charts, along with soul artists like the Nite-Liters and the New Birth on the pop chart.

Bill Withers on Sussex emerged as one of the biggest stars, soul and pop with his initial release of "Ain't No Sunshine." No Sussex record has been a super gospel chart, the Staple Singers on Stax, hit heavy pop and soul with "Heavy Makes You Happy," and topped that with "Respect Yourself."

On the same label, Rufus Thomas has heavy crowds with his recent records including the recent "Do the Funky Penguin." Callie Records established Fuzz, es did Sussex with Dennis Coffey and the Detroit Guitars Band; United Artists with Cornelius Brown and Sister Rosetta Tharpe; and the Cool Aid Chemists and Nolen/N.F. Porter; Westbound Records with Denise LeSelle and the Detroit Emeralds.

Singer Freddie North established not only himself and his band, but the label Motown out of Nashville. Roulette Records brought the Three Degrees to the foreground, as did Chimesville Records with King Floyd, while Stax kept the Moments on the soul end pop charts and introduced the soul Whetneats to the pop chart.

B.B. uses the song "How Blue Can You Get" to check on audience reaction. There's a little about having given his woman seven children and now she wants to give them back which should draw a loud howl.

"People see me turning my head. It's not to listen to my band, but to hear noise from the audience."

B.B. wants to do more ballads, but in the past people didn't accept this kind of song from him. He has done around 20 ballads which are in a host of his early recordings.

"I'd like to find a way to do ballads my way," he says, getting up and walking over to his portable cassette player on which he inserts a tape on which he has assembled contrasting tunes he's done including slow ballads.

The whole rush of young musicians to studying his guitar end vocal style has prompted King to "do some research on himself" and he now listens to his old recordings.

He has been playing amplified guitar since 1947 and there have been 14 Lucilles. "Somehow I got it or I got it busted after a car accident or I loan it to a friend who givens it. I've had all three happen."

B.B. plays 8, 12 and 16-bar blues. His solos are improvised. "That way they're always dif-

ferent. The pop audience, Rare Earth Records did a reversal in bringing the Rare Earth group from the pop chart to the soul chart. Polydor Records jumped into the soul market with both feet in their association with James Brown, and Columbia kept the group Santana going soul and pop. Roberta Flack and Donny Hathaway made a healthy chart move from soul to pop, while Isaac Hayes lowered the tempo with soul and jazz charts with his million dollar packages and his scoring of the film "Shaft."

In recent weeks the emergence of the soul artist into the pop arena has reflected by such situations as "Family Affair" by Sly and the Family Stone hitting number 1; "Hee You Seen Here" by the Chi-Lites was number 3; "Got to Be There" by Michael Jackson was number 5 and "Theme From 'Switch' by Isaac Hayes was number 6.

Is or for the week ending Jan. 10: 10 of the top 20 were soul sounds. They included: "Family Affair" (3); "Let's Stay Together" by Al Green (4); "Scorpio" by Don Covay & the Detroit Cobras (6); "I'm Gonna Eat Everything" by the Stylistic (11); "Sugar Daddy" by the Jackson Five (12); "Clean Up Woman" by Betty Wright (13); "One Monkey Don't Stop No Show" by the Hot Rhythm Band; "Drowning in the See of Love" by Joe Simon (14); and "Have You Seen Her" by the Chi-Lites (19).

This year will find still stronger mold of soul/pop as the popularity of soul sounds grows into universal acceptance. This will be the year of labels and categorizing the sound of a record or the color of the artist. The day is at hand when the Top 40 stations and the soul stations will bind to their audiences desires end play one sound the popular all around hit sound.

B.B.'s Travels Jazz And Soul

Continued from page 32

things. And that's good, because he let's his feelings out."

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ferent and I don't get bored with my playing."

He sees blues as the grand father to jazz. "Blues is the mother tree with jazz, soul and rock'n'roll the branches."

Playing before a dinner crowd in Vegas is an experience. "Who wants to put down a steak and applaud?" he asks. The trick is to light a fire under the person who's known as B.B. and hope it sparks the other people in the audience. "You got to get people interested in what you're doing."

In the lounge, B.B. is sickly dressed in a tuxedo. "Even though I never wear a tuxedo, I'm a short opener and when he gets into a slow, sensuous guitar mood, his face grimacing with the piercing high, hot notes. There are sliding notes, crashing notes, vibratos which pulsate off the strings and the guitar is bent back."

"I've been down hearted baby," he sings and his tenor man paints a sad look behind him. A middle aged woman shouts out "OK baby, Sing it to me." He smiles and says "thank you baby" and the house laughs.

"My heart's in a swingin' head's in misery/ I need my baby/I don't care if I'm gone out of my mind." A roar of approval comes up from the audience.

B.B. sings with his eyes closed, swaying his head and contrasting with the respectable look of his Spanish look back in a blues club milieu. Only

Continued on page 49

Westbound Records would like to make a gentle prediction for 1972



ALBUM PREDICTION

- Denise La Salle—
Trapped By A Thing Called Love
WB 2012
- The Counts—What's Up Front That Counts
WB 2011
- Bill Moss & The Celestials—Doing My Job For Jesus
WB 4003
- Mattie Moss Clark—That's Christ
WB 4004
- Detroit Emeralds—You Want It You Got It
WB 2013
- Ohio Players—Pain
WB 2015

SINGLES PREDICTION

- Denise La Salle—
Now Run And Tell That
WB 201
- The Counts—
Why Not Start All Over Again
WB 191
- Detroit Emeralds—
You Want It, You Got It
WB 192
- Ohio Players—Pain
WB 198



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Jazz is soul's 'cousin'

Continued from page 14

bulshit and play jazz because you're dealing with time and space at the exact moment. You

must have enough honesty with yourself to take chances. When you're performing with serious improvisation it's a perfect balance of science and soul."

Quincy recalls that when he first met Miles Davis at the "Savoy," "it was a scary time to mess with a jazz LP." He had been chained to the studio stopwatch and wanted to do tunes like "Killer Joe" done in 4/4 with a sharp hit and a surprise to the arranger.

The sound on "Gulla Matani" was designed to hit a bit harder and "Smackwater" showcased some funky TV show themes plus a six-minute foray through the evolution of the guitar over 50 years.

Quincy finds it delightfully healthy that some of the newer players like Hubert Laws are starting to improvise to classical figures. "These cats have studied formal music and if they start to learn some of the structures and understand what holds together, they'll shatter the myth of jazz being unstructured."

Quincy also sees a bright sign in some of the top pop and rock musicians, like the rockers and rock men, like Ginger Baker and Elvin Jones and David Clayton-Thomas with Cannonball. "It's good to see the cream of the rock guys starting to infiltrate." How does "Q" assess the young jazz musicians? "Today the jazz musical underground stands himself better," he answers.

This serves as a safety valve in being able to cope with the world. "The young kids are very together," Quincy says. "They prepare themselves better because they know they have a home field to go through."

"There's a mellowness taking over," offers veteran jazz producer Bob Thiele. "I don't think

the new jazz music of the past several years has been too angry. That mellowness of which I speak is not in terms of volume but in the way the musicians think. There are a few angry men, but there has been a calm set over the past year."

"The music is more rough and exciting. The people are a lot calmer and mellower, but they're still playing hard music."

The reason for this calmness? Thiele attributes it to a more confident, sure black musician, one whose inner self is braced by the "black is beautiful" concept of assurance and assertiveness.

The paradox is mellow people play hard music. A style which has been linked with the fiery hatred of the black improviser or the white exploitative establishment.

"John Coltrane was a gentle man, mild mannered and a warm loving person," Thiele says. "Yet his music started the whole angry thing."

The young jazz musician looks upon records as a means of communicating his art. He is also crusading for black music. "You can't sell records if they don't want to make money, but with the new players it's communication and pride in their music. With success comes money."

"Now contrast that with the players of Coleman Hawkins day. They weren't thinking about communicating or pride, if they could pick up a few bucks that was fine."

Thiele sees the doors opening for jazz. He points to Columbia which has signed Ornette Coleman, the rockers, the bluesmen, (Keith Jarrett and Jack DeJohnette). Miles Davis' success has had a lot to do with Columbia's continued interest in recording modernists.

"From a business standpoint, the record companies recognize that young blacks are interested in jazz, so they know they can sell records."

Thiele says a label can open the door for jazz if it relates to the musicians.

Thiele's own Flying Dutchman label, which records modern ex-

pressions, has just released a new single, "I'm Gonna Be" featuring Coleman Hawkins and Herbie Young. There is a market for this vintage material, it wouldn't have reissued it five years ago but it makes sense now."

Shears hears new sounds from the African percussion family making their way into contemporary jazz. Amplifonics for pianos, basses and guitars are gaining as interest in the future.

There is a real concern about money, which coupled with a personal mildness, is making it easier for the black artist to get recorded, Thiele believes.

"Jazz draws on the things that happen in American life. That's what Miles does. I can see black guys forsaking jazz for rock. They'll incorporate the best of rock into jazz."

Incorporating commercial elements into jazz is the Blues Note is headed, George Butler the director of this scenario.

(Continued on page 14)

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(Continued from page 14)

Lettermen have it as the B side of a recent single and it is in the current LP. Notes Eseman: "The way the Lettermen did it, it is a beat that goes down the middle of the road version. But it is a soul copyright."

"Someday We'll Be Together" was originally a hit for Diana Ross and the Supremes. It was turned into a country hit by Jan Howard and the Honors.

Eseman, a 12-year veteran of publishing and two years with Motown, feels if a song is good, it can stand interpretations in many styles. His boss, Robert Gordy, who runs the publishing corporation from Detroit, feels the same way. "There is an honesty and sincerity in songs today that we just haven't had before," Eseman contends. Cole Porter was over and right, but the songwriters didn't have the personal, sincere, honest emotions which today's songwriters are espousing, Eseman feels.

That Eseman makes is that most artists are tapping the black experience for material and skillfully creating new interpretations. But at the base of it all is one inexorable fact: the song came out of the soul bag.

JANUARY 29, 1972, BILLBOARD

Black Artists On Jukeboxes In White Neighborhoods

Continued from page 42

are hard pressed to name strictly soul singles. Steinberg mentions like & Tina Turner's "I'm Yours" as a strip dancer who got her head shaved. Hirschfeld says "Strip Me Naked," by Love, Peace and Happiness, qualifies as an exclusive soul disk. "I think though that it's more from a lyrical content than the sound."

Earlier this year, the jukebox manufacturer's firm is located in the predominantly black inner city area, believes the jukebox "is primarily for enjoyment. I stay away from records with an ethnic feeling or political message."

The emergence of the black people making music is basically being followed by the growth of black-owned companies making

money with jukebox music, although there are grim growing pains in some instances. Moses Profitt, the first black member and officer of Music Operators of America (MOA), as well as the owner of the first black jukebox operating firm in Chicago, talked about this.

"Urban renewal has virtually wiped out whole sections of the inner city. We started in 1953 just after Kennedy was assassinated. On 43rd Street, from State to Michigan, Michigan, we used to have 26 or more bars and it would take our routemen two days to make them. Now, it's done in a couple of hours." Basically, the soul jukebox locations still remaining in the central city are good ones." Profitt, because he owns

the building he is in, has remained in this inner city though he is branching farther and farther south along the lake. He says he understands some black operators are establishing satellite operations in suburban areas such as Hinsdale, Ill., and Chicago Heights—following the black exodus to the suburbs.

Chicago numbers at least eight black-owned jukebox operating firms. These are Dan Gaines Music Co., the second oldest, Henry Black, Bruce McGhee, Black Eastern Music, McGee Music, Ted King and Edward Washington. Profitt says Detroit has several black-owned jukebox operating firms, probably ranking the Motor City second in this respect in the U.S. behind Chicago.

The gradual move to the sub-

urbs by blacks is not happening in every major city. Hirschfeld says this is not a factor in New Orleans. However, in Baltimore, Sacco says it is occurring. "Thank goodness," he says. "The inner city location is tough to serve now. We are establishing firms but I have often thought of moving out along the Baltimore belt. When our company started, perhaps 30 percent of our city locations were what you now call soul stops—now that figure is exactly reversed. But there are neighborhoods where we have jukeboxes in black-owned locations that have a predominantly white clientele."

In Chicago, Sacco says there is a population shift to the northern suburbs—to Rogers Park and Evanston. "Where previously white and black operators served these location owners when they were in the city, they are now asked to serve them in the new neighborhood."

Thus, not only is there an emergence of black music on jukeboxes—a fact everywhere apparent; there is also the movement of the black operator into new areas of the city and suburbs—a shifting of the seat of power, it would be. It all points to growth, rejuvenation, hope.

B.B.'s Travels Jazz And Soul

Continued from page 46

its paycheck knows the difference.

"Blues," comments Jerry Wexler, away from the din of the

recording studio, "is the purest form of music. It's a timeless thing. The more performer gives himself to his audience, the better the artist the more personalized is the communication."

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SOUL POWER

The Jackie Robinson Of Country Music:

Charley Pride

According to Big Charley Pride, there have always been black Southerners who enjoyed listening to country music and who made a significant portion of the market for country records. "I just don't know about it much until lately."

"I have always been a person who is determined to be an individual and not be forced into the hang-ups of society," is the way Pride explains his involvement with the form of music that is generally considered white only. "My ears heard a music that agreed with me and that was good enough. I've been singing along with the radio since I was five years old, that's how I learned all my classic country repertoire, including my hits like 'Kangaroo' and 'I never owned any records till I got married'."

Charley Pride is his real name and he admits that his peers thought it rather odd for him to dig the country sound. He deliberately developed his Texan-sounding accent, a youth because he was the "black kid" and the song was a symbol of his determination to escape the cottonfields of Sibley, just across the Mississippi border from Memphis.

However, though Pride's determination to be an individual brought him from his friends, and from there was his hometown. One reason for this is probably his size—over six feet and 200 pounds—and his athletic prowess. Pride got his exit-visa from cotton-picking at 17, playing baseball with Detroit and Memphis in the Negro American League.

He had a brief run in the majors in 1953 with the St. Louis Cardinals and this gave him an enticing taste of urban living and entertainment. To this day, Pride is happy to explain in great detail the bad breaks he feels kept him from a baseball career and his conviction that he is still a good enough hitter to make the major leagues.

One of his great kicks is still sitting in on major league training camps each spring and he's hoping for a token contract that will allow him to face his friend Vida Blue in a regular season game.

"If I could get a contract that allowed me to play around my singing dates, I'd take it in a minute," Pride says. "But the fact is, I can't afford to play ball if it means giving up a week of concerts where I gross \$100,000."

He had a colorful year during a dead-end stay in remote Montana. Signed with the Missoula team in the Rocky Mountain league, he was let go in two and one-half weeks and asked the management if they could suggest a town where he could get a regular job and play semi-pro ball nights and weekends.

They pointed him to Helena, a town of 25,000 where he was welcomed to a position at the Anaconda Tim Smelter and his big bat helped sparkplugging the local team to a series of state championships.

Pride's great relaxation during his early Helena days was singing and strumming his beat-up guitar, which he played open-bar style. He often performed over the P.A. system at the baseball park and at the nearby bar where the ballplayers hung out after each game.

However, his first professional engagement came about from a jam session with some country pickers that Pride sat in on at his apartment building. "Everybody on the block came around and I started playing and they all said, 'Landlord, recommend me to the White Mill Bar, where they needed somebody to entertain on Thursdays for the stock car race crowd coming in from the track across the way,'" he explains.

After a year in Helena, Pride was signed by the man in downtown Helena and continued to sing regularly throughout the Montana area all the rest of his residence in the state. Naturally, he also continued to work at the smelter and play on the baseball team.

Pride's route to Nashville began in 1963 when he was a supporting act at a Helena concert by Red Foley and Red Sovine. Both veteran artists encouraged him to try and enter the bigtime country field.

Typically, Pride made his first assault on Music City en route back home to

Montana after an unsuccessful attempt to try out with the New York Mats spring training camp in Florida during his amateur days from the smelter.

He showed up in Missoula and Miltie, saying Red Sovine had sent him. Webb Pierce, another of Pride's country singing idols, was in the lobby and Pride asked if he could audition. He was loaned a guitar and told to wait in an adjoining room for someone to come and listen to him.

That someone turned out to be Jack D. Johnson, who signed on as Pride's personal manager after that first hearing in 1964. And Johnson is still Pride's man aged.

However, it took still another year before Charley could enter the country mainstream. Johnson assembled some demo tapes and photos of Pride and sent him home to the smelter in Helena while he made the rounds of Nashville labels with a blank wall. Nobody was ready to believe a black country artist could sell records.

During his 1965 vacation, Pride returned to Nashville to try and determine if Johnson was still stalling him along. He satisfied himself that the manager was doing his best and then Johnson decided, "Well, you know, I'll learn these new songs and I'll pay for our own record session."

Pride's first studio tape was cut at RCA's Nashville facility in three hours on Sept. 28, 1965. It contained his first hit single and he never made the round of any other labels. Chet Atkins took his tape to the annual RCA executive meeting and Pride was signed to the company on Sept. 28, 1965.

His 15 albums have made him RCA's biggest selling country artist and the label's second best selling country singer in history. In 1971 he was voted by the Country Music Assn. artist of the year and best male vocalist of the year. He and his family moved to Dallas several years ago from a good city to air conditioning and anonymity. "I'm not a city person," he says. "I'm a country person. I'm a one-hour flight from Nashville and Jackson's office. You see I don't want to live where I'm surrounded by the music business every time I walk out the door." And then Pride made one of his most remarkable about-faces being the first Negro superstar a million records had been all-white. "My kids were all born and brought up in the Rocky Mountains and I don't want them to be exposed to any more prejudice than they've faced so far."

He's come a long way to the top of the country charts. His first year with the top of the country charts was not a skyrocket during his first few years with RCA: it was a calm, stodgy and steady climb. His opening singles won adequate airplay. Some of the disk jockeys informed their listeners that "Pride was black." Others simply presented Charley as a pleasant banjoist as the voice of just another typical good new country singer.

As he began to appear on the charts, it was another delay in overcoming the suspicion that he could draw audiences to country music because he was black. "I was in a Chicago club," he recalls. "I offered to sing for nothing if the owner lost money on my week and after the first night he had people lined up out side for each show."

Then came his first major concert, a double ouvre his Montana base. It coincided with his third single and was the 10,000-seat Olympia Hall in Detroit. "The emcee announced my name and every body started applauding because they'd heard my records on the radio," Pride recalls.

"Then I walked out onstage and the applause just cut off and there was just all this whispering. Well, I was nervous about my first big concert, all right. But if there's one thing I learned out of those years of traveling around Montana it's how to handle that first moment when a new audience gets a look at me and doesn't know how to react. I told them."

Friends, I know it's a little unique for someone with my permanent tan to be going around with a white face. I did it since I was five years old. I've got three country records on RCA and just hope you like what I'm going to sing for you now."

Pride was on two shows that day at the Olympia. He was kept busy signing autographs from the time he left the microphone at the first show to the time he had to return for the second show.

According to Pride, after that reception

(Continued on page 33)

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SOUL POWER

From The Music Capitals of the World

DOMESTIC

Continued from page 20

produces the sessions. The same team did the Miller Milk Liquor commercials featuring *Toto Joe White*. The *Miller Gang* is winning up to date awards for Dunhill at Quadratronic Sound.

John Basc back in for re-recording over dubbing.

David Buskin on Feb. 10

produces the sessions for the

same team.

Bennie Carter on Feb. 10

for *Monte Bivins*.

Quadratronics as Miss Bivins moves up the ladder in the publishing end. . .

Four, a versatile young group who have been on the circuit since their first single released in Bombay, produced by Chuck

Glaser and Roy Dean. They open in Las Vegas on Feb. 10.

Unfinished, Unlimited, a new ASCAP-licensed publishing

company, has been formed here by Ken Keene to make its move into the Orleans.

Frankie Ford and *Keene* are the principals in the firm. Writers include *Mark Lander*, *Robert Parker*, *Denise Young*, *Donna Paliotto*, *David Flores*, *Joey Fox*, *Jan Oliver* and *Carolyn Porter*.

THOMAS WILLIAMS

CINCINNATI

Vernon (Randy) Crawford, former vocalist with the *De Felice* Trio and *Mixed Feelings*, has been formed here by *Ken Keene* to make its move into the Orleans.

Joe Mada, a new album by artist of the same name, was released last week.

It's on the *Riverwatch Label*.

There are many interesting ventures,

the *Cincinnati Sound*. They are regulars at *Midway Hall*, in

suburban Mount Adams, catering

to the *Joe Mada* clientele.

With his appearance on the

Cincinnati Symphony Orchestra's

8 O'Clock Series, slated for

Saturday (22), sold out weeks in

advance, singing pianist *Roberta Flack* will be in town for a special concert with the CSO at Music Hall Sunday (23), with *Erich Kunzel* conducting.

Stan Matlock, who presides over *WWE-TV's* *Radio City*, was invited New Year's Eve to *Luther Shuler*, assistant public relations director at the Great Cincinnati Airport.

Redd Foxx, *linebacker* with the

Cincinnati Bengals, comes to town

and will play his own composition,

"Cries of Love and Hate" and

Swan's Reverie for *Piano Solo* and *Orchestra* at the *Music Hall* Feb. 6, in a benefit performance sponsored by the Catholic Women of Cincinnati.

Two Generations of *Bruck*,

featuring *John Bruck* and his

Darlene and Chris, and their

instrumental groups, highlighted the Miami University Artists Series term at the *Assembly Hall* on the

University campus in *Ohio*, Sunday (16).

Nick Clooney's daily hour-long seg on *WCPO-TV* has been revamped to emphasize

the *country music* side.

As a result, singer *Len Mink* and *Jerry Conrad's* *Rhythm*

and Bands will be the only ones

on *WCPO-TV* for a day.

Walt *Can* stays as *Clooney's* for

"There's Been More Sun Than

Rain," new single by *WLW* radio

and *TV* personality *Bonnie Lou*

Wheeler, label continues to

pull solid air play in the territory.

Plater hit the No. 2 slot on *WLW-TV's* chart last week, just a

month behind *Dale McLean's* big

one, *American Pie*.

Done Bunge, evening drive-time voice on

country music station *WUWE*, has

changed his moniker about shifting

to *WLW-TV's* *Conway Twitty*.

Twitty, the *Osborne Brothers* and

Loretta Lynn featured.

BILL SACHS

Jazz is soul's 'cousin'

Continued from page 48

ating jazz with a pop flavor, recent Grant Green LP was

the first venture and it sold well,

according to its producer.

We just did it with *Horace Silver*, *David Byrd* and *Elvin Jones* which are musical drummers for them. "It's an insidious way of ingraining jazz into the pop audience. I feel we can capture a buying audience with this kind of music and then in a couple of years we can get back into a harder jazz plane."

Silver did his original musical

statements in a pop vein. "We borrowed from pop guitars," Butler points to some effects in the *pop* wall and fuzz pedal and a rock drummer.

"For *Byrd* we borrowed from the

Motown rhythm section sound

and with *Elvin*, he plays shorter

shorter and we brought in a rock

guitarist and some electric piano."

Butler has his eyes out for

instrumentalists who play out

for instrumentals who play out

Jukebox programming

Scientific Study Shows Oldies Boost Jukeboxes

Continued from page 4

number of plays on a control group of jukeboxes during the experiment period was minus 35.2.

The 20-page study covering a 57-day period involved 48 experimental jukeboxes compared with

24 regularly-programmed control jukeboxes.

Many popular songs and a compacted and carried out by Charles H. Ptacek, 24, son of Lou Ptacek, owner of Bird Music Co. here and former president of

Music Operators of America (MOA), the national organization of jukebox business men. During Ptacek's work as a part of the study program in the school's Arts & Sciences department, He is majoring in psychology.

Among the more dramatic factors revealed:

• Some oldies—all were selected from Billboard's "The Top 1000 Hits of All Time—1955-1970"—

were so popular location owners

were surprised that country oldies

were not as popular as they had been.

(Continued on page 53)

PTACEK

PTACE

Jukebox programming

Study Shows Oldies Boost Jukeboxes

Continued from page 52

played in college stops for example.

Locations must be programmed on an individual basis. In fact, the study bore out how the relationship between location-operator is extremely personal.

Jukebox popularity meters are not sophisticated enough to produce optimum meaningful tests.

Meter Limits

In fact, the limitations of popularity meters affected the study in two ways. It became meters measure only total play, and not what songs play. The flip side of "back-to-back" oldies was thus. Many great titles from both differing double-sided records got little play. In this business, we don't often have an opportunity to experiment and the survey proves to us that it's good to come with new ideas.

I said the purpose of the study was twofold: to increase jukebox play, to see if use of oldies could curtail costs.

Originally set for six months, the study was cut to three. "I just couldn't take the pressure," said Lou Ptaek, who added that his son's idea to remove from his son's record set, except where "it looked like it might have a serious problem."

While no locations were lost as a result of the study, there was a change through normal changes of ownership, fires and close-outs.

Another group of 11 were substituted to maintain study continuity.

"My son's professor was at first mystified why a location might want to change operators, but we told him this was part of the business."

Another anecdote concerned the fact that young Ptaek is not involved in the business. In a pre-study survey visit to a well-known out-of-a-soul location, "Everything worked out well, however, because our regular route man returned with him and introduced him to the owner."

times were important but we did not realize how much something like this experiment can distract and irritate location personnel."

He said the study revealed insights into the individual personal location-operator relationships. "Some locations we counted on as being cooperative were not."

"The study also showed us that experimenters get little out. In this business, we don't often have an opportunity to experiment and the survey proves to us that it's good to come with new ideas."

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As a result of the test, Bird Music is commencing an ongoing program of using oldies. "We believe oldies will increase revenue in the jukebox business. We are using oldies from our library, many on record costs, but we will be buying oldies for some time so the record cost factor will not be greatly affected," he said.

Bird Music's regular programmer, Judy Wiedner, who is assisted by one of Ptaek's daughters, will use sets of oldies based on the results of the study.

Even other service call will still result in new records being programmed, along with the five-disk oldie set. The week the oldie set is put on the jukebox, the number of new records may be four or three instead of the regular five. There will be five new records put on the following service call and so on.

"The study was theoretical in many ways," said Lou Ptaek, "now we'll see how the practical application of it works out."

Because MOA is launching a series of business seminars in conjunction with the Notre Dame center for continuing education, Ptaek said he will make his son's study available to the Notre Dame students as well as for the marketing portion of the seminars.

Summarizing the study, young Ptaek said there were wide variances between the performance of each jukebox. "These variances were so wide that we determined out the main effect some psychologists would insist be present for statistical significance. However, I think the wide variances, could ethically arrive at the significant increases the study revealed."

He said also that another check of the new Music route will be made in April so that the results of the study can be out for a long period. "We have to guard against what is called the Hawthorne effect, which is anything new can cause change."

Next week how the study was conducted and how programmers might set up similar tests.

What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

Albuquerque, Latin Location:

Mary Roth,
programmer,
Servonation
New Mexico



Current releases:
"Me Quiero Cesar," Roberto Grega, RJC 2116.
"Rumba, All Sur," Al Hurricane, Hurricane 1000.
"Jalisco," Wayne Cooley, Cristy 1037.
"Batonito de Corazon," Freddie Brown Cristy 1038.

Albuquerque; Teen Location:

John Seodgrass,
operator;



Current releases:
"American Pie," Don McLean 1A 50856.
"I'm Gonna Be (Really Big)," Jonathan Edwards, Capricorn 8031.
"Brand New Key," Melanie, Neighbor hood 4201.
"One Monkey Don't Stop No Show," Honey Come, Hot Wax 7110.

Chicago; Soul Location:

Bernard Helston,
programmer,
MC Gowen Bros.
Music Co.



Current releases:
"Now Run and Tell Thot," Dennis La-Salle, Westbound 201.
"Gimme Gimme Movie," JB's, People 4002.
"Hungry Country Girl," Ohs Span, Horizon 304.

Chicago; Soul Location:

Moses Profit,
operator;
John Strong,
programmer;
South Central
Novelty Co.



Current releases:
"I Want the Way I Feel," Bobby Womack 1847.
"Fire & Water," Wilton Pickett, Atlantic 2830.
"Ain't Nothin' You Can Do," Bobby Blue Bland, Duke 472.

Chicago; Teen Location:

Paul Brown,
operator;
Betty Schott,
programmer;
Western
Automatic Music



Current releases:
"Where Did Our Love Go," All Platinum 2330.
"I'm Holding Each Other," Carpenters, A&M 1326.
"Joy," Apollo 10, Mega 0050.

Best Bet:
"Down By the Lazy River," Omonds MGM 1324.

Dayton, O.: Campus/Young Adult Location:

Jake Hayes,
programmer,
Gem Music &
Vending Co.



Current releases:
"American Pie," Don McLean, UA 50856.
"Brand New Key," Melanie, Neighborhood 4201.
"I'm Gonna Be (Really Big)," Freddie Brown, RJC 2116.

Oldies:
"Cecilia," Simon & Garfunkel, "Honky Tonk Woman," Rolling Stones

Denver; Teen Location:

Ralph Ludi,
programmer;
Lauri Kane,
assistant
programmer;
Apollo Stereo
Vending Services



Current releases:
"American Pie," Don McLean, UA 50856.
"Brand New Key," Melanie, Neighborhood 4201.
"I'm Gonna Be (Really Big)," Freddie Brown, RJC 2116.

Oldies:
"I'm Gonna Be (Really Big)," Freddie Brown, RJC 2116.

Newport, R.I.; Easy Listening Location:

Jim Carney, Programmer,
O'Brien Music Co.



Current releases:
"American Pie," Don McLean, UA 50856.
"Brand New Key," Melanie, Neighborhood 4201.
"I'm Gonna Be (Really Big)," Freddie Brown, RJC 2116.

Oldies:
"I'm Gonna Be (Really Big)," Freddie Brown, RJC 2116.

Pierre, S.D.; Teen Location:

Dory Maxwell,
programmer;
Automatic
Vendors



Current releases:
"Brand New Key," Melanie, Neighborhood 4201.
"I'm Gonna Be (Really Big)," Freddie Brown, RJC 2116.

Oldies:
"I'm Gonna Be (Really Big)," Freddie Brown, RJC 2116.

Rockford, Ill.; Country Locations:

Charles Marik,
operator;
Jerry Schultz,
programmer;
Star Music Co.



Current releases:
"Cave Myself a Party," Jeanie C. Riley, MGM 14341.
"I'm Gonna Be (Really Big)," Freddie Brown, RJC 2116.

Oldies:
"Caroline," Merle Haggard, Capitol 3222.

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Consumer Costs to Rise On Imported Products

LOS ANGELES—Among equipment manufacturers and dealers alike, it's agreed: Prices are going up on foreign goods sold in the U.S.

In short, President Nixon's new international economic policies aim to improve the U.S. balance of trade \$6 billion to \$9 billion over the next few years is likely to work by making U.S. exports cheaper and imports more expensive in the U.S. market.

It isn't a secret that prices will react to devaluation. Japanese manufacturers are working on re-sourcing their plants, and the devaluation of the dollar appears to be providing them with more headaches than the now defunct 10 percent surtax.

In fact, the dollar devaluation may force costs up approximately

14 percent, and possibly higher. Just how much will be absorbed and how much will be passed along in the form of higher prices on imports is now being debated in Tokyo.

Matsushita Electric (Panasonic) has raised prices 10 percent after the yen fluctuation last year, but not across the board. A company spokesman said "price hikes have been held to a minimum" and "are competitive items—about 10 percent."

It has suspended the surcharge on all goods shipped to dealers and distributors, with the company putting up the tab where applicable.

Howard Ladd, vice president of Sony Electric Co., puts it this way:

"Imported consumer products will probably sell for 15-20 per-

cent higher in 1972 than in early 1971."

Commenting on the result of the re-evaluation of world currency, Ladd said, "Retailers are currently deluding themselves. They think that major manufacturers are going to find some clever way to cut price backs to early 1971 levels. I don't see it happening."

Sony, which has raised its retail prices in the U.S. about 11 percent since November 1971, is studying the market, but the surcharge, which has been passed along, has been lifted.

Companies are only now beginning to react decisions on pricing, but one thing is clear. The international currency re-adjustments will raise retail prices on imports much more than the surcharge.

Hiroyuki Merton Schwartz confirms this belief. "The combined revaluation-devaluation amounts to 18.8 percent. We have no intention of going up the full 18.8 percent, but we will go up as yet how much we can absorb." A company spokesman believes the hike will be in the area of 15 percent.

Like Schwartz, the Sony executives are looking at 16.8 percent losses. "We cannot swallow that," a Sony official said. "We want to keep a competitive edge, but we don't want to go up 18.8 percent."

Repricing is under way at Toshiba, where "there will be a slight price increase," a company spokesman said. That restructuring of imports will bring "a little more of a burden than the max," which had been passed on, in part, where applicable.

The surcharge is still in effect at Toshiba, but it will be likely to be lifted when final price decisions are made on price hikes.

Most Japanese companies have another concern in light of the economic gains made by the U.S. The U.S. does not want to go up the full amount connected with the revaluation-devaluation, but there is an uncertainty as to how much it can absorb.

All want to stay competitive as possible, but add they will not be able to absorb too much without violating the anti-dumping regulations.

Adding to their concern and what makes price decisions difficult and not all that clear-cut are factors other than currency re-adjustments. Competitive factors remain important.

Many agree, however, that price increases—even 10 percent—would result in little loss of sales. Many don't agree that consumers are not likely to absorb more than a 10 percent hike.

If consumers hault at much more than a 10 percent raise, then importers will have to absorb about half of the price increase resulting from the up-valuation of the dollar, and the devaluation of the dollar, or suffer a loss of market share. Even if the price hikes are held to 10 percent, importers face the additional cost of higher shipping costs when contracts are finally signed with West Coast door workers.

One Eastern Coast buyer pointed out the situation that way: "Foreign suppliers will weather the storm." The price increases caused by the up-valuation had absolutely no effect on sales, so importers firms like Panasonic and Sony will be hurt by the slightly larger in-

(Continued on page 252)

Cassette Resurgence Predicted by Analyst

SAN FRANCISCO—It may be a premature assessment, but development of four months seem to indicate a resurgence in prerecorded cassette sales.

At least, that's the findings of GRT Corp.'s market research department.

Birdie McChain, an analyst in market research, found strength in prerecorded cassettes, particularly among retailers who offered a full catalog. In short, consumer confidence is restored in the configuration when more product was available at the dealer level, she stated.

Of course, equipment availability contributed to the sales resurgence.

GRT estimates that about 1.5 million cassette units were sold in 1971 compared to 5.5 million units in the year before. Of the 18.5 million cassette units sold in 1972, about one-third of these are for home entertainment purposes. This compares to a 1970 figure of about 1.5 million cassette recorders in use or about 4 million of them for home entertainment purposes, she said.

Market research indicated the largest category improvement came in cassette recorders with radio combination.

In prerecorded cassettes, Miss

McChain noted a 50 percent increase at GRT in a nine-month period, April to December 1971 over the same period in 1970, and a strong sales spurt in the October to December period in 1971.

Chiragani, one of the top five artists licensed by GRT during the October-December period, sales were two-to-one favoring 7-tracks compared to 3 1/2-to-one favoring cartridge in an earlier period. Again, a strong increase favoring prerecorded cassettes.

Based on GRT statistics and industry figures, she anticipates an industry-wide 20 percent growth factor in prerecorded cassettes this year over 1971, which was about 20 percent higher than in 1970.

GRT estimates the prerecorded cassette market in the U.S. at 15 million units in 1971, but will increase to 18.6 million units this year.

Blank cassettes, also in the U.S. was estimated at about 120 million units in 1971, but will climb to about 150 million units in 1972, or about a 10 percent increase. The recorded product, blank tape continues to show strength in the education and industrial areas, she said.

Market research indicated the largest category improvement came in cassette recorders with radio combination.

In prerecorded cassettes, Miss

Ampex Blames Poor \$\$, Cuts Division

SAN FRANCISCO—The painless record of the last two years sustained in consumer equipment during the last two years has led Ampex Corp. to discontinue operations of that division because of "inadequate profitability."

It will be the last year of focusing on prerecorded cartridge, cassette and open reel tapes in Elk Grove Village, Ill., and blank magnetic tape in Redwood City, Calif.

The decision to close its consumer equipment division in Elk Grove Village came a week after the company announced it expected a loss of about \$40 million in fiscal 1972, ending April 29 (Billboard, Jan. 22). Ampex reported the discontinued division accounted for about 5 percent of Ampe's sales of \$250 million in fiscal 1971, ended May 31.

Arthur H. Haasman, who was elected president and chief executive officer in November, said termination of the consumer equipment division will free working capital for general corporate needs.

The company will honor warranties and provide parts and services for existing equipment, and cartridge tape recorders and allied equipment.

The division will be sold to other divisions in the company.

According to Ampex, about \$27 million of the projected loss this fiscal period will come from current rental income, with the remainder of \$13 million coming from the reduction of assets in inventories, prepaid royalties and capital equipment to both current and discontinued product lines.

The revaluation of assets will include a write-down in the value of royalties on sales of prerecorded tape. Ampex pays record companies in advance for the right to duplicate performances on cassette and 8-track tapes.

However, tape sales have decreased, partially because of unauthorized recording and sale of prerecorded tape by unscrupulous duplicitous, the company said. Pre-recorded tape sales may not be high enough to enable it to recover all of the royalties it paid in advance.

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Kusisto and Miller Want 'Q' Disclaimer

LOS ANGELES—Advocates of discrete quadrasonic concept, or disk or air, are demanding disclaimer notices on all matrix equipment.

Some equipment manufacturers are thinking of marketing matrix quadrasonic, but others are waiting for the ruling by the Federal Trade Commission as to whether it can be marketed either as a single unit or as a player or as a mutated to a unit, said Oscar Kusisto, vice president and general manager of Motorola's Audio Products Division.

"Only a discrete system will give the maximum performance and balance listening area that is so critical for optimum stereo imaging," he said. "Quon-4 channel matrix units use synthesizers or matrix techniques are important in creating consumer confidence in them that they are properly labeled as 'discrete equipment.'

Mobile Fidelity Productions, Valley, Calif., a pioneer in discrete software, has issued a directive to its sales offices, which duplicates cartridges and

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cassettes, and Warner Bros. Records, which distributes Mylar Moods, that the company's 4-channel product be clearly marked.

According to Brad Miller, president of Mobile, the disclaimer notice of matrix 4-channel recordings for commercial distribution, that a disclaimer be affixed in plain view and appropriate type size.

Miller wants the identification to the stereo as follows:

"This program has been electronically processed to simulate 4-channel sound. It is not intended to be an exact duplicate of the original quadrasonic matrix recording."

"Only the following can be added with 'will':

"However, many will find the stereo quality, as well as the surround effect, to be most satisfactory pending the upgrading of one's own home system to true quadrasonic sound.

If consumers hault at much more than a 10 percent raise, then importers will have to absorb about half of the price increase resulting from the up-valuation of the dollar, and the devaluation of the dollar, or suffer a loss of market share.

Even if the price hikes are held to 10 percent, importers face the additional cost of higher shipping costs when contracts are finally signed with West Coast door workers.

One Eastern Coast buyer pointed out the situation that way: "Foreign suppliers will weather the storm." The price increases caused by the up-valuation had absolutely no effect on sales, so importers firms like Panasonic and Sony will be hurt by the slightly larger in-

(Continued on page 252)

Houseware Show's Invigorated by Strong Audio Hardware Exhibits

By EARL PAIGE

CHICAGO — Although many tape equipment firms at the houseware show here were playing the four-track and matrix, enough were hopeful about quadraphonic 8-track to indicate a healthy sales season ahead.

Even firms undecided about 4-channel found plenty of promotion opportunities in regular 8-track, especially in component packages.

A few examples of how firms are presenting 8-track are: Atvin offers a pair of two component packages at \$52 less than what the individual pieces would total, with 43 words of prerecorded tape is \$49.95; a record-free kit of accessories, tested in the BSR McDonald is introducing its first made in the USA 8-track, model TD85 deck at \$49.95, and Crown Radio has a 4-channel, 8-track cassette house, is now promising 8-track by Consumer Electronic Show time.

The overall impression of the shows was one of a vast array of products with price points at every level, including very low prices.

Gillette Enters Phase 2 In Cassette Program

BOSTON—Gillette is entering Phase II of its test marketing program for blank cassettes.

In Phase I, Gillette has been methodically studying each marketing situation before advancing its tape program, said Peter Kennedy, who is directing the company's thrust in tape, and John Connolly

Aside from component packages, the next major equipment category was portable 8-track. Automatic Radio, for example, confined most of its exhibit space to a six-model portable line.

Examples of low-ball buys were numerous. Five Trading showed an auto 8-track at \$15.50 cost and a portable 8-track with AM radio at \$23. A Midland Model 632 8-track play/recorder unit was \$34.95.

But there was also a lot of quality equipment. One firm claimed one of its sellers is the Model 1299 AM-FM multiplex radio 8-track play/recorder unit listing at \$129.95.

Many component 8-track packages were displayed with the large air suspension speakers with horn diffusers. An example was Webster's Model 257, comprising 8-track deck, cassette tape, AM/FM multiplex at \$269.95.

Any number of firms, when asked about 4-channel, pointed to 8-track recorder packages as examples of their current emphasis. One firm, Mictron, showed Model 10-578 8-track recorder with

AM-FM multiplex listed at \$199, a popular price for such machines.

Numerous 8-track and radio combinations were shown with phonographs and headphones adapted by International Transmissions' three units (Model #888-\$79.95 list; TPX 760-\$89.95 and TPX 770-\$99.95).

Prices on portables ranged widely. Mercury Radio's Toshiba-built Model 123 AC/DC with FM multiplex was listed at \$149.95. The firm had a Lear Jet-built 8-track deck with record feature at \$99.95, an indication of the feature combination approach.

Unit Choice

The shows were not entirely 8-track oriented. Triumph, a new tape equipment firm, showed a line of portable cassettes from \$34.95 to \$89.95. Aiwa, a line gradually being influenced by parent Sony Corp., showed cassette with short wave radio and FM. Crown had a cassette unit with a cassette in, a square record cartridge in it (CRT 590W-\$129.95 list) and another with built-in calculator in a brief case design. The firm also had a Dolby unit (CTD) 270-\$249.95. Lake Electronics was another firm promoting portable cassette units.

Many component packages, with Admiral's STC 911 to list at around \$200 and Morda's M 104 at suggested \$29.95, one of dozens and dozens of 8-track to record and AM-FM multiplex feature combinations.

A number of firms displayed automotive equipment. Commando had a mini 8-track unit to list at \$29.95, and the firm of the competition in mind's, Muntz, which showed home units, had a new in-dash mounted 8-track with AM-FM multiplex (Model 608—\$79.95 list).

Among firms promoting 4-channel were Electrophone with five models. Columbia Masterworks had a slide projector plugging its \$199.95 list into a unit for discrete disk-tape) and its SQ 40 (SQ 45 decoder for converting broadcast). Westinghouse emphasized 4-channel with its Optic system (DCX 1000-\$39.95) matrixing unit for converting stereo sets to 4-channel. Samyo, Denon, Dyn, Crown, Toyot and others also promoted 4-channel. Other tape promoters included Comdut Industries with a 4-channel car adapter (\$24.95 list) and Audionics with another car adapter (\$9.95 list).

Q To Cars

Several companies see 4-channel tape coming in a discrete audio area. Arthur Fuller Product Manager Ron Edmiston said his firm will bring in a discrete auto unit in the fall of 1972. The unit is \$89.95 with speakers extra. B&W Export-Import had a discrete car unit (Model B8980) with a \$199.95 list. A remote control, map light and other features as indicative of the price and feature competition looming in 4-channel.

Some marketers believe 4-channel

(Continued on page 57)

International Tape

LONDON—The Department of Trade and Industry reports that nearly 167,000 cassette and cartridge players of foreign manufacture were sold in the United Kingdom during the first half of 1971, compared with 89,000 during the same period in 1970 and 35,000 in 1969. Most of the units sold were imported from Japan. Sales of imports in the first half of 1971 totalled 44,000. Sales of tape players manufactured in the UK amounted to 166,000 units. Statistics also revealed that the equipment market totalled \$17.7 million in the first half of 1971, compared with \$15 million during the same period in 1970. Imports of cassette and cartridge equipment for the six-month 1971 period were valued at nearly \$6.7 million.

RCA is importing cassette and cartridge versions of product made on all products sold in the UK, except automotive units. Reasons was the upward movement of the yen. The company estimates its sales will top the million mark for the year in the UK. . . . Philips is marketing its 8-track machine for selling blank cassettes. Tape marketing begins in department stores. . . . Sony, which just signed a licensing agreement with Dolby Laboratories, is planning to introduce a line of cassette decks equipped with Dolby noise reduction systems in late spring or early summer.

GRT Solidifies Base by Entering Dolby, 'Q' Mk

SAN FRANCISCO—Without further ado and after market research indicated now was the proper time to solidify its marketing base, GRT Music Tapes moved into two areas: Dolby and 4-channel.

GRT is releasing Dolbyized cassettes on a basic basis of \$6.95 and is planning a quadraphonic cartridge release in early February at \$7.95.

According to Tom Bonetti, president of GRT Music Tapes, "A marketing survey showed consumer acceptance of Dolby equipment and Dolbyized products has won the classical market. Our initial Dolbyized release will emphasize contemporary titles, both new and old."

Tapes issued in the format will be graphically identified with the Dolby logo. "When we receive a master which has been Dolbyized (A-Type), we will release it in B-Type (consumer) format on a selective basis," Bonetti said.

GRT also entered the quadraphonic market, where an interest in 4-channel equipment sales during the last few months prompted a release of 4-channel cartridge.

Initial releases will be about titles from a variety of labels, will play to issue monthly releases as the market develops, said K. White Sonner, marketing vice president.

The company is also making changes to further upgrade its product in open reel, including better tape, new recording tones and improved graphics.

"We want to emphasize our marketing efforts in open reel in the audiophile," Sonner said. "Tape is a medium that can tell a quality product, we are converting to high energy tape."

GRT is also investigating new packaging for 8-track by improving graphics for impulse sales and providing additional album information for consumers.

Educational Firm Sees Cassette Importance

LOS ANGELES—Educational Development Corp., producer of educational products, is emphasizing a program of learning via pre-recorded tapes.

It creates, manufactures and distributes learning materials which utilize audio and visual aids such as cassettes, open reel and records.

Divisions or subsidiaries include International Teaching Tapes Inc., which operates recording and tape duplicating facilities and produces over 90 percent of the parent firm's audio requirements; Instructional Media Inc., which distributes equipment, including cassette and open reel recorders; Imperial Film Co., which develops and markets cassettes, strip slides, slides and motion picture materials for elementary schools; and Career Development Corp., Educational Progress Corp. and Educational Progress Co., Ltd., Canada.

Educational Development, the parent firm, distributes a broad line of supplemental educational materials, including "The Continue Our Progress" Laboratory, a course in mathematics; language arts, social studies and science. It consists of 260 cassettes, lesson cards and workbooks. An "Audiotext Reading Program Laboratory" includes 108 tapes or cassettes. Other products include recordings on tape for ecology, understanding human growth and development and playing, among others.

Johnson, Lemmon & Co., Washington, D.C., brokerages house records for Educational Development Corp. (OTC) common stock in three reasons:

• Revenues for fiscal 1971 were more than double the previous year. Total tape sales per share increased five-fold. Revenue and earnings are expected to grow at a rate of 50 percent annually in the next two years and by more than 25 percent annually over longer term.

• It's a fully integrated educational publishing and supplemental material company, the educational secondary school market.

• Courses are adaptable to either a classroom or to remedial or remediated instruction for remedial or remediated instruction.

Sales for fiscal 1971 were \$4,123,439 from \$1,846,669 for the 1970 fiscal year. The stock has been trading about \$6. A recent offering by Johnson, Lemmon & Co. sales and earnings during the first six months of fiscal 1972 "continued to increase at the rate of 10 percent and 112 percent respectively."

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RCA Closing British Plant

LOS ANGELES—RCA, which recently closed its magnetic tape division in the U.S., is also shutting down its manufacturing facility in England.

It is selling tape equipment at the Brynmawr, South Wales, facility to the British division of its Indianapolis, Ind., facility (Billboard, Dec. 11).



AN ANCIENT HEAD



Craig Will Hold Firm On Auto Unit Prices

LOS ANGELES — Craig Corp. is holding firm on certain automotive 8-track players at pre-price increase levels, said Lauren Davies, general sales manager.

Model 3121 under-dash at \$99.95, 3121 under-dash with two speakers at \$69.95, 3122 under-dash with FM stereo at \$99.95, 3126 under-dash promotional at \$49.95, 3127 floor-mount at \$99.95 all carry "old" price tags.

"We've discovered our marketing momentum is sufficient to merchandise these products at already established price levels," Davies said. "Other models, both automotive and home, probably will be increased."

Magnavox Deal

NEW YORK — Magnavox is buying certain assets of Ampeks' now defunct consumer equipment division. It is introducing three models in early 1972 from the Ampeks line under its own brand.

Magnavox declined comment on which models it had acquired, but confirmed it would introduce three units under its logo.

is keeping in step with industry pricing, he stated.

With emphasis on automotive products, Craig is planning 1972 model introductions this way:

—Additional 4-channel 8-track auto players, ranging from \$99.95 to \$179.95.

—Additional auto cassette and 8-track units to supplement an already broad line.

—We have discovered a movement in quadraphonic players, particularly in the automotive field, which gives hope to strengthening price levels," Davies said.

The company plans to introduce at least two 4-channel automotive units, one under-dash and the other floor-mount. It will be followed with model 3129 under-dash quadraphonic 8-track at \$129.95.

Craig's auto cassette player line, now at 10 models, will be broadened to include promotional models and units with FM stereo radios.

The current line includes model 3800 under-dash stereo with automatic reverse at \$119.95 and model 3805 floor-mount stereo with automatic reverse at \$129.95.

Tape Happenings

3M is offering a series of election year teaching tapes, including "Free, 18 and Voting," "Voting Understanding the Issues," "How to Vote," "The Presidency," "The Judiciary," "The Lawmakers" and "Road to the Presidency." Each cassette and open reel package includes a teacher's guide and 72 worksheets.

Diversified Sales, Glendale, Pa., has been named sales representatives for Roman Astronauts, Downey, Calif. Certron, Anaheim, Calif., has named two sales representatives: Herb Schiller and Assoc., New York, and Fekon and Moscow, Minneapolis. ... Kraco Products, Compton, Calif., and the Bon-Aire division of Lear Siegler have settled a dispute over royalties and legal suit, according to Kraco. A spokesman at Kraco, which filed the suit, said his company will receive a cash settlement.

Retail Shelves Load Early With New Units

LOS ANGELES — New equipment introductions this week include products from Sony, SuperScope, TEAC Corp. of America, Hitachi, Pioneer, among others.

SONY's model TC-353-D is a three-head open reel tape deck at under \$200.

TEAC has introduced model TCA 43 open reel multitrack mastering tape deck at \$729.

PIONEER is making available model SD-1000 stereo display unit designed for the measurement of audio characteristics of amplifiers, tuners, speakers, cartridges, tape decks and other components. The unit features a built-in oscilloscope which can be used to checkamps have the same gain and an identical frequency response, extending from 5 Hz to 250,000 Hz with 10 dB steps.

HITACHI has introduced two cassette tape recorders, one with AM-FM radio featuring a battery record level lamp that permits monitoring of signal input level and battery strength, tape footage counter and a tone control

MUNIZ STEREO CORP. OF AMERICA has offered a self-contained stereo 8-track home center Model H-7200 is a two-piece plastic cabinet with a 12" speaker, a peak power output of 10 watts, four program selector lights, separate program selector switch and balance, tone and volume controls. It lists at \$98.95.

MRA CORP. has introduced its Quadsat 4-channel headphone model QP-318, at \$49.95.

Car Equipment Insurance Plan

LOS ANGELES — Audio Image Associates, North Hollywood City, formed by Herb Krauss to insure auto stereo players and radio equipment, is marketing its program in California.

Counter cards and policies have been distributed in automotive stereo locations to cover hang-ups in auto mobile homes, rental vehicles and mobile homes. The program will be going national in the near future, Krauss said. "Just as soon as we work out all the kinks."

Plan I charges \$5 per unit for \$50 per unit liability coverage; plan 2 is a \$7.50 rate per unit for \$75 coverage per unit; and plan charges \$10 per unit for \$100 coverage. ... Renshaw Industries Co., Hartford, Conn., is the under writer (Billboard, Dec. 11, 1971).

To file a claim, which is paid in cash, the insured must have a police report and a sales slip verifying the equipment purchase.

Gabriel Goes Into Tape

NEW YORK — Gabriel Manufacturing Co., which acquired the assets of Cassette Corp. of America, Carlstadt, N.J., is beginning a program on blank tape.

"Since buying Cassette Corp. Edmond Gabriel, president, "was not involved in the operation, but now we plan to move forward in blank cassette cartridges and open reel, plastic parts and blank tape components."

Gabriel has hired Jules Szwarc, former vice president and general manager of Stereodyne, to direct tape operations as national sales manager. He is on a tour of the U.S. and will be meeting representatives to sell Gabriel's products.

The company is producing private label goods and plans to offer tape under its own brand. But the cassette assembly work will be in Hunt, Gabriel said.

Supermarkets Test Norelco

NEW YORK — Norelco is broadening its blank cassette distribution to include supermarkets.

The program is ultimately aimed at about 100 stores in New York, Boston, Washington-Baltimore, and Lake City, Birmingham, Ala., and Columbus, Ohio. Food Fair and First National Stores are among the first chains to offer the Norelco program.

For in-store promotion, a white-shaped 7-foot floor display with 72 "7" cassette units is to be sold for \$49.60 and a \$4.90. The tape will be sold in a package featuring a photographic reproduction of a blank cassette. The blank cassette visible through a window in playing position.

Best salesman in the tape department pays you a commission!

Feast your eyes on the big daddy of them all... the Ultra 15 Stereo Tape Case. So good looking, it sells itself.

With an outer covering — the finest plastic-coated material money can buy, inside cover — a psychedelic lining that turns customers on. And plus, flocked compartments that safely snuggle 15 eight track tapes.

But looks aren't everything with Ultra 15. It's built rugged to last and last. With heavy-duty hardware and unique push-button lock. Four colors to choose from: eggplant,

royal red, avocado green and diamond black. And best of all, its retail price: just \$10.95.

So if you haven't put Ultra 15 to work in your tape department, hire it. There's very little overhead. Write us for information. Amberg File # Index Co., 1625 Dueue Blvd., Kenosha, Wisconsin 53141.

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Rooster Song - I'm In The Mood For Love - Blue Moon -
I Want To Be Your Man - It's Love - The Big Beat -
I'm Gonna Be A Man - I Want You - The Whole World
Is Loving - I Wanna Walk You Home - I'm Ready - Yes,
My Darling - I'm Gonna Be A Whiz Someday - Walking
To New Orleans - Be My Guest - I Hear You Knockin' -
Let La The Four Winds Blow

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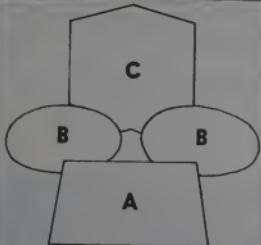
VOLUME THREE / UAS-9961
8 TRACK X-04029

Ricky Nelson

VOLUME TWO / UAS-9960
8 TRACK: X-04028



Be Bop Baby • If You Can't Rock Me • Sosed Up • Tryn
To Get To You • My Babe • Milkcow Blues • Poor Little
Fool • Wantin' In School • Baby What You Say • Shan
ley Lae • Down The Line • I Can't Help It • I'm In Lov
Again • It's Late • Old Enough To Love • Rastassia Town
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Town • Travelin' Man • Teenage Idol • Young Emotions
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As you are made graphically aware here, the LP cover art (A) has been imaginatively tailored to adhere to each individual set in The Legendary Master Series. These records (B&B) feature 25-30 tunes . . . they represent the *BEST* recordings each act has to offer. Further, aside from the music, entertainment, an editorial/pictorial presentation (C) awaits you in the form of an *existing* photo of the artist. (D) is the record label. But here's the good part — This double record set — deluxe package costs only what the average one record, bland, skimpy oldies packages does. How's that for a deal?



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Blues • **Cut Across Shorty** • **Milk Cow Blues** • **My Way**
Blue Suede Shoes • **Nervous Breakdown** • **Come On**
Everybody • **Sittin' In The Balcony** • **Twenty Flight Rock**
Teenage Cugic • **Hallelujah, I Love Her So** • **Four**
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VOLUME FOUR / UAS-9959
8 TRACK: X-04027

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Country Music

3 Major Country Stages Eliminated

By BILL WILLIAMS

NASHVILLE—Country music is about to lose three of its leading showcases, two because of spiraling prices, the other because of diversification.

James R. Batten, producer of the annual Franklin-Westend Prison Rodeo at Huntsville, Texas, has notified bookers here that, after 20 years of successful shows, country acts will be dropped from the roster this coming October.

GI's Rate Country Close Second to Top 40 Music

LOS ANGELES—The Department of the Army is in a poll taken for the Army Post Radio and Television Service, short country music running a very close second to Top 40 in preferences of enlisted men around the world.

The two forms of music run neck and neck in the U.S. Army and the Far East, according to the immense audience coverage and impact created by the AFRTS stations, the Army Air Force and the Air Forces. AFRTS services work in close liaison with the staff of Col Robert Cranston prior to placing orders for records and tapes from U.S. manufacturers. The military overseas exchange records and tape sales last year exceeded \$17 million.

During the past year, this Department of Defense organization

has distributed seven hours of western country television programs including Bill Anderson, Glen Campbell, Johnny Cash, Billy Walker and Tex Willer, as well as the Country Music Association's annual award ceremonies.

In radio, the weekly programs included Grand Ole Opry, History of Country Music, and the Charlie Williams and Jimmy Wakely shows. In addition, AFRTS sends out to each station a weekly five-hour transcribed music library package composed of latest chart hits, including selections from two of the most popular country albums. Every other week, 13 of the top songs are added.

In the poll, country outscored folk, jazz, rock, classical, soul, easy listening, Latin, Broadway shows, religious and all others. It trailed Top 40 by less than 2%.

music. The rodeos actually began 40 years ago, with country talent an integral part during the past two decades.

Recently, community relations director Joe Deiss of the Philip Morris Company confirmed that the format of the annual Kentucky Derby Week show sponsored by that firm will be drastically altered this year. It has been solely a country music show for the past 13 years, but now, by the Moeller Talent Agency, Tom and Jerry Jenkins, who created the original ties with Philip Morris and country music, was the founder of what now is the Moeller Agency.

Deiss said money is not the factor in this case, but merely an effort to "create new interest levels." He said country, while still one of the most popular forms of music, appealed to only one interest group. He said at least one country act will be utilized in the early May show, but that it would include a pop concert attraction, a strong comedy act, and folk music to appeal to the young.

Many major corporate heads come into Louisville during Derby Week, and the show must appeal to a wider appeal. We are in no way downgrading country music; instead we are trying to offer more to the visitors.

The Philip Morris show, always free to the public at Churchill Downs, normally used eight to 10 top country acts.

UNIVERSITY OBTAINS HISTORICAL CONSOLE

MURFREESBORO, Tenn.—The audio board of Nashville's first recording studio has found a new home at Middle Tennessee State University.

The board, from the old Castle Studios in the Tulane Hotel was turned over to the school's expanding communication department by Johnny Rosen, owner of Fanta Sound. He had acquired it some years ago.

Original recordings were made on this board by such artists as Red Foley, Hank Williams, Ray Anthony, the Andrews Sisters, Woody Herman and literally scores of country artists. The studio was set up in the hotel by WSM engineers Aaron Shelton, George Reynolds and Carl Jenkins, in 1945. Francis Craig's famous "Near You" was recorded there.

Rosen also supplied the school with spare parts and other equipment, and the students are in the process of building an entire recording studio.

CMA Changes Song of Year

MEXICO CITY—The Country Music Association, at its quarterly board of directors meeting here, voted to lift restrictions for nominations of Song of the Year in the 1972 balloting.

The board also voted to extend the term of directors at large to two years. This ruling must be approved by the general membership.

Irving Waugh, president of WSM, was elected by the board to serve on the Music City Pro-Celebrity Golf Board for the current year.

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NOW EVERYBODY LIKES IT!

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HEARTED
WOMAN"**
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Billboard Hot Country Singles

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PEOPLE'

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Arnold

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Harlan Howard

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Written by
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Exclusively on
RCA RECORDS

* STAR Performer-LP's registering greatest broadside upward progress this week

This Week	Last Week	Title-Artist, Label & Number	Weeks on Chart	This Week	Last Week	Title-Artist, Label & Number	Weeks on Chart
1	1	CAROLYN Merle Haggard, Capitol 3222	9	38	41	KENTUCKY Lynn Anderson, RCA 615-56	5
2	2	KISS AN ANGEL GOOD MORNING Dolly Parton, Decca 74-0310	15	39	43	GIVE MYSELF A PARTY Janet Lynn, Epic 5019-451	3
3	3	ONE'S ON THE WAY Dolly Parton, Decca 32000 (WCA)	8	40	35	I ALREADY KNOW (What I'm Getting For My Birthday) Wanda Jackson, Capitol 3218 (Tree) BM	10
4	4	I CAN'T SEE ME WITHOUT YOU Glen Campbell, Decca 32005 (WCA)	9	1	50	TO GET TO YOU Lynn Anderson, Decca 32914 (CMA)	5
5	5	THE FOUR IN THE MORNING Floyd Cramer, Capitol 32020	9	42	42	DON'T SAY YOU MINE Steve Culp, Columbia 4-45407	8
6	8	I'M A TRUCK Lynn Anderson, Capitol 3226	9	43	38	TOO OLD TO CUT THE MUSTARD Buck & Bubie, Capitol 3218 (Tree) BM	9
7	1	AIN'T THAT A SHAME John Williams Jr., MGM 14317	7	1	51	LOVE IS LIKE A SPINNING WHEEL Lynn Anderson, Decca 32003 (WCA, Dutchess, WMA)	6
8	13	BEST TIME STORY Lynn Anderson, Epic 5-10181 (CMA)	5	45	46	ANOTHER PUFF Jerry Reed, RCA 74-0613 (Vector, BM)	5
9	7	7 WOULD YOU TAKE ANOTHER CHANCE ON ME/MEE & BOBBY McGEE Lynn Anderson, Decca 32004 (WCA)	13	46	54	RUBY GENTRY'S DAUGHTER Anita Bryant, Columbia 4-4508 (Green, BM)	7
10	10	TONIGHT MY BABY'S COMING HOME Barbara Mandrell, Columbia 4-4505	8	47	33	LIVING & LEARNING Steve Culp, Lynn Anderson, MGM 4-4033 (Spartan, WMA)	14
11	9	SHE'S ALL I GOT Johnny Paycheck, Epic 5-10787 (CMA)	17	48	49	THE ONE YOU SAY GOOD MORNING TO Jimmy Dean, RCA 74-0800 (Vector, BM)	5
12	12	WE'LL NEVER CLOSE Hank Thompson, Decca 73299 (Fame) (Chess, ASCAP)	9	1	50	HANG UP IS YOU Freddy Fender, Epic 4-4781 (Blue Boots, BM)	1
13	30	ANN (Don't Go Runnin') Tucker Beathard, Decca 74-0420 (Fame)	5	50	51	CATCH THE WIND Tucker Beathard, MGM 4-4329 (Vector, BM)	13
14	18	TAKE ME Floyd Cramer & George Jones Epic 5-10182 (CMA, Green, BM)	6	51	52	SWEET, LOVE ME GOOD WOMAN Timbo & The G-Over Brothers, MGM 4-4329 (Vector, BM)	3
15	15	MORNING AFTER BABY LET ME DOWN Ray Charles, Royal American 46	11	52	65	COLOR MY WORLD Northern, ASCAP, Columbia 4-4552	3
16	16	MUCH OBSE	8	53	60	PARTY DOLLS & WINE Reba McEntire, Capitol 3244 (Vector, ASCAP)	3
17	17	TURN YOUR RADIO ON Ray Stevens, Columbia 4-4504 (CMA)	9	54	57	SEARCH YOUR HEART Reba McEntire, Decca 32003 (WCA, "Contention," BM)	6
18	20	REO WINE Reo Tex, Mercury 73252 (Tulsa, BM)	8	55	53	SAFE IN THESE DUVIN' ARMS OF MINE John Anderson, Capitol 3220 (Vector, BM)	4
19	19	FORGIVE ME FOR NOT CALLING YOU DARLING Nan Seeger, RCA 74-0590	8	56	66	SUPER SIDEMEN Kenny Price, RCA 74-0687 (Austin Rose, BM)	9
20	21	THE BEST PART OF LIVING Merle Robbins, Columbia 4-45520	5	57	45	CINDERELLA Tony Booth, Capitol 3214 (Blue Book, BM)	1
21	21	[I've Seen] A HAPPY HEART Lynn Anderson, Columbia 4-45529 (Blue Book, BM)	12	58	58	NEVER HAD A DOUBT Merle Robbins, Columbia 3226 (Blue Book, BM)	7
22	30	GOOD HEARTED WOMAN Western Jennings, RCA 74-0615	4	59	61	MISTY MEMORIES Brenda Lee, Decca 32918 (WCA, "Mermaid," BM)	1
23	22	WICHITA CHIEF Merle Robbins, MGM 14-3299 (Spartan, BM)	5	60	71	COTTON JENNY Sherrill Milnes, Capitol 3260 (Early Version, "APM")	2
24	31	YOU CAN'T GO HOME Shelley Brothers, Mercury 72253	8	61	62	ANOTHER DAY OF LOVING Penny DeSena, United Artists 30834 (Vector, BM)	6
25	25	COUNTRY GREEN Sonny James, Columbia 1614	15	63	63	HEARTACHE BY THE NUMBER Jack Newell, Target 2414 (Major, Vector, BM)	2
26	24	ONLY LOVE CAN BREAK A HEART Sonny James, Capitol 5-10813 (CMA, ASCAP)	3	64	68	OH! TIN SOLDIER Sherrill Milnes, RCA 74-0608 (Vector, BM)	4
27	28	I START THINKING ABOUT YOU Sonny James, Capitol 5-10813 (CMA, Green, BM)	6	65	65	I SAW MY LADY Dottie West, Epic 74-0623 (April, ASCAP)	2
28	28	COAT OF MANY COLORS Johnny Paycheck, RCA 74-0438	14	66	66	WHAT A PRICE Johnny Russell, RCA 74-0570 (Travis, BM)	8
29	26	YOU BETTER MOVE ON Billy Heath, Cracklin, Columbia 201	13	67	67	THROW A ROPE AROUND THE WORLD Reba McEntire, Columbia 4-4553 (Vector, BM)	2
30	14	BURNING THE MIDNIGHT OIL Dolly Parton & Don Fardon, RCA 74-0565	12	68	68	THE WRITING'S ON THE WALL Lynn Anderson, Columbia 74-0720 (Vector, BM)	1
31	47	OKLAHOMA SUNDAY MORNING Glen Campbell, Decca 3214	4	69	69	THE BEST IS YET TO COME Del Reeves, United Artists 5087 (Vector, BM)	2
32	22	BABY'S SWEET WOMAN'S KISS Lynn Anderson, Decca 32009 (Vector, BM)	10	70	70	A THING CALLED LOVE Jimmy Dean, Columbia 74-0615 (Vector, BM)	1
33	29	SOMEWHERE IN VIRGINIA IN THE RAIN Jack Newell, Columbia 1614	13	71	73	WE'VE GOT TO WORK IT OUT Between Us, Decca 3204 (Fame)	2
34	23	BRING HIM SAFE HOME (TO ME) Sandy Posey, Columbia 4-45458	14	72	72	WE'RE GOING TO GET IT Dionne Warwick, Monument 6533 (CBS, "Monument," BM)	1
35	36	A PART OF YOUR LIFE Charlie Rich, Epic 5-10809 (CMA)	10	73	73	KISS THE HUH AWAY Barry & Dave, Decca 32010 (WCA, "Monogram," BM)	1
36	34	BUDDY, YOU'RE WARM David Rogers, Columbia 4-45478	12	74	74	WITHIN MY LOVING ARMS Kathy Mattea, Capitol 3219 (Vector, BM)	1
37	40	SUSPICION Bobby G. Rice, Royal American 48	5	75	75	WHEN YOU SAY LOVE Barb Junious, Epic 5-10983 (CBS, "Vector, BM")	1

Billboard Hot Country LP's

STAR Performer-LP's registering proportionate upward progress this week.

This Week	Last Week	Title-Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	SINGS HEART SONGS Charley Pride, RCA LSP 4617	10
2	2	EASY LOVING Freddie Hart, Capitol ST 830	19
3	3	HOW CAN I UNLOVE YOU Lynn Anderson, Columbia C 30925	9
4	5	ANNE MURRAY & GLEN CAMPBELL Capitol SW 869	8
5	4	WOULD YOU TAKE ANOTHER CHANCE ON ME Jerry Lee Lewis, Mercury SR 61364	12
6	8	RANGER'S WALTZ Merle Travis & Delia, GNP Crescendo GNP 2061	6
7	6	WE GO TOGETHER Tammy Wynette & George Jones, Epic E 30802 (CBS)	13
8	9	SHES ALL I GOT Johnnie Pachek, Epic E 31141 (CBS)	6
9	10	THE COUNTRY CASH COLLECTION: HANK CASH, VOL. II Columbia KC 30887	15
10	7	COAT OF MANY COLORS Dolly Parton, RCA LSP 4603	14
11	11	I WONT MENTION IT AGAIN Ray Price, Columbia G 30210	34
12	12	NEVER ENDING SONG OF LOVE Dickie Lee, RCA LSP 4637	4
13	13	I'M JUST ME Charley Pride, RCA LSP 4560	29
14	14	IN SEARCH OF A SONG Tom T. Hall, Mercury ST 61350	20
15	16	SILVER TONGUE DEVIL & I Kris Kristofferson, Monument Z 30679 (CBS)	17
16	15	WORLD OF LYNN ANDERSON Columbia C 30902	16
17	11	LAND OF MANY CHURCHES Fred Waring, Capitol SW 869	5
18	18	YOU'RE LOOKING AT COUNTRY Lester Flatt, Mercury SR 61360 (MCA)	16
19	21	COUNTRY GREEN Don Gibson, Mercury LPS 160	3
20	20	YOU'RE MY MAN Lynn Anderson, Columbia C 30793	28
21	19	FOR THE GOOD TIMES Fred Waring, Capitol SW 869	74
22	22	SOMEONE WELL LOOK BACK Merle Haggard & The Strangers, Capitol ST 835	22
23	23	WELCOME TO MY WORLD Ray Price, Columbia G 30878	9
24	24	PITTY PITTY PITTER Susan Raye, Capitol ST 807	22
25	27	TAMMY'S GREATEST HITS, VOL. 2 Tammy Wynette, Epic E 30793 (CBS)	22
26	26	HANK THOMPSON'S 25TH ANNIVERSARY ALBUM Del T. L., 2-26000 (MCA)	8
27	29	ROSE GARDEN Lynn Anderson, Columbia C 30411	58
28	30	ME AND BOBBY McGEE Kris Kristofferson, Monument Z 30817 (CBS)	17
29	25	HIS GREATEST HITS, VOL. 2 Don Williams, Epic E 30795 (MCA)	11
30	22	HERE COMES HONEY AGAIN Sonny James, Capitol ST 849	9
31	29	BEST OF ROGER MILLER Mercury SR 6161	2
32	—	THE RIGHT COMBINATION/ BURNING THE MIDNIGHT OIL Porter Wagoner & Carl Parton, RCA LSP 4628	1
33	36	BEST OF BOB OWENS, VOL. 4 Capitol ST 820	13
34	37	JEANNIE Jeanne C. Biles, Plantation PIP 16 (SSN 101)	5
35	42	KO-KO JOE Jerry Reed, RCA LSP 4596	20
36	38	THE DEL REEVES BUM RCA LSP 4597	5
37	32	HELP ME MAKE IT THROUGH THE NIGHT Semm Smith, Mercury M31-1000	47
38	—	GLEN CAMPBELL'S GREATEST HITS Capitol SW 752	34
39	—	NASHVILLE BRASS TURNS GOLD Dennis Davis & The Nashville Brass, RCA LSP 4627	1
40	40	HERIE John Denver, RCA LSP 4607	7
41	41	WORLD OF MARRY ROBBINS Columbia G 30881	12
42	—	MISSISSIPPI TALKIN' Jerry Clower from Yester City, Decca DL 75286 (MCA)	25
43	33	LOVE'S OLD SONG Barbara Mandrell, Columbia C 31092	4
44	34	GREENE COUNTRY Jack Greene, Decca DL 75308 (MCA)	6
45	35	LIVING AND LEARNING/TAMMY HAND Mai Silly & Sherry Bryce, MGM SE 4800	9

Country Music

Nashville Scene

Disk jockeys know a good single when they hear one, and they are playing the first cut of "Don't Want It" from the current Bill Anderson-Han Howard album. It's another winner written by Jerry Cheatum. George D. Lewis' "Fresh from session" produced by Danny Davis, goes to a concert in Tampa, another in Atlantic City (already sold out) and head for further dates in Texas, Florida, Maryland, the latter with Billy Graham. BBC also will carry a series of taped sessions he did in Scotland.

Reed Prentiss has been put out on his own label, Prophet, and the LP is selling out rapidly. He performs regularly when not on the road. It features a tune called "Honey the Hornet Toss," and six other originals. It was cut at National Sound Studios. Ronnie, who does the CBS-TV show "The Great White Way," goes from there to The Uptown and Downstairs in New York, then the Thunderbird in Jacksonville, then spends another three weeks at the Landmark. The show has been with Patti Page. Last year he spent several weeks with the Danny Thomas show.

An organization has been formed in Marion, Pa., called the American Folk Council. The Association is described as a "non-profit organization for country, bluegrass and gospel entertainers." Howard Vokes goes into his 10th year at the Grillz Hotel in Verona, Pa. Country Crossroads, the Southern Baptist Radio-TV Commission country radio show, set an all-time record for most listeners in the month of December. More than 12,000 fans wrote in. The show is co-hosted by Bill Mack and Leroy Van Dyke.

Red Steagall, chairman of the awards show committee for the Academy of Country and Western Music, said this year's show will take place March 13 at the John Wayne Theater in Buena Park, Berry Farm. WHO continues to bring top shows into Orlando. The Johnny Cash Show, shown last week, was another sell-out, and the first of many more programs planned by the station in 1973.

Jack Greene and Jeannie Seely have made a contribution to the Community Hall in Hale, Pa.

Among other things, the donated items from their appearance at the United Nations birthday celebration last October at Faye Bull has turned out another mystery song for Escambia Records. She first did "The Legend of Henry Wells" and was followed with "Fay." Three Well, Mary Jane Clowers, recorded by the Cool Tatoo from Sterling, Ill.

Porter Wagoner and Dolly Parton are set for an eight-day concert tour throughout the Northwest and Western Canada in February, promoted by Jack Roberts. They play everything from concert halls and theaters to a high school auditorium. The tour is in keeping with Porter's new policy of taking country music everywhere. — Johnnny Western has wrapped up his 5th consecutive year of a New Year's day show at the Golden Nugget in Las Vegas. It's an all-time record in the 35 years the club has been operating and attendance records were broken. Among those who stopped by to take a bow were Merle Haggard, Dolly Parton and the Kimberly's.

The team of Bob Owens, Bobbie Nichols, Bob Phillips and Kamps carried top honors in the pro-am division of the Glen Campbell All-American Open. Buck also won a less popular straw hat from his buddy, but the fellow fell in return. — A Nashville widow, elderly and broke, will be helped out of her financial gaol by Carl and Pearl Buffer. Tex Claus of Brite Star promotions kicked things off with a substantial gift.

Cash and W. Jackson Top Swedish Ballots

STOCKHOLM — Johnny Cash and Wanda Jackson have won the male and female vocalist segments of the country music poll organized by the Country Royal, national magazine.

Chef Atkins was voted top instrumentalist, and the Osborne Brothers were named the leading group.

The highest place achieved by a national country artist was second in the male vocalist poll, where Joseph Lundberg placed.

The results included:

Male Singers: 1—Johnny Cash; 2—Joseph Lundberg; 3—Jerry Lee Lewis; 4—Merle Haggard; 5—Charley Pride.

Female Singers: 1—Wanda Jackson; 2—Lynn Anderson; 3—Lorett Lynn; 4—Dolly Parton; 5—Charley Pride.

Instrumentalist: 1—Chef Atkins; 2—Lloyd Green; 3—Jerry Lee Lewis; 4—Jerry Reed; 5—Don Rich.

Bluegrass: 1—Osborne Brothers; 2—Bill Monroe; 3—Floyd Parton; 4—Scruggs; 4—Mim and Jeste; 5—Tennessee Travelers.

Song: 1—Me and Bobby McGee; Kris Kristofferson and Fred Foster; 2—Sunday Morning Coming; 3—The Devil Went Down to Georgia; 4—Okie From Muskogee; Merle Haggard; Eddie Purris; 4—Help Me Make It Through the Night; Kris Kristofferson; 5—Rose Garden, Jimi Souther.

Album: 1—Tennessee Five, Tennessee Five (G Production); 2—Kris Kristofferson, Kris Kristofferson (Monument); 3—Another Man, G Production (G Production); 4—At San Quentin, Johnny Cash, Columbia; 5—Ruby, Buck Owens (Capitol).

National Bands: 1—Tennessee Five; 2—Rankin; 3—Red Jenkins; 4—The Country Music Association.

The format and theme of the show is a history of country music from the earliest period to the modern times. Historical commentary will be done by Ritter and Acuff.

The site is a natural amphitheater accommodating 60,000 with camping facilities nearby. Spokesmen are confident the reunion will become a "Newport of country music."

Producers of the show are Don R. Snyder, Michael McFarland and Edward Allen.

King, 4—Tennessee Travelers; 5—Kris Kristofferson.

Composer: 1—Kris Kristofferson; 2—Tom T. Hall; 3—Hank Howard; 4—Hank Williams; 5—Merle Haggard.

New Lone State Country Show

DRIPPING SPRINGS, TEXAS — A three-day history of country music will be held here this May 10 on a 7,000-acre ranch, featuring some of the biggest names in country music.

This is billed as the first annual show, and artists listed for an appearance include Waylon Jennings, Tom T. Hall, Merle Haggard, Roger Miller, Kris Kristofferson, Lynn Anderson, Lynn Camp, Lynn Buck Owens, Bill Monroe, Buck Owens and Jimmy Martin. Master of ceremonies will be Tex Ritter and Roy Acuff, both members of the Country Music Hall of Fame, and I Tommy Carter.

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RAY SANDERS

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B/W "Johnny's Name"

BONNIE HENDERSON

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Billie Joe Spears (Capitol)

"BREAK IT TO ME GENTLY"

Toni Lee (Vic-Tim)

"THIS HAS BEEN MORE SUN THAN RAIN"

Bonnie Lou (Vic-Tim)

"YOU'RE THE OTHER HALF"

Dottie West (RCA)

"ANOTHER DAY OF LOVING"

Penny DeHaven (U.A.)

"WE'RE GOING TO HAVE A LOT OF FUN"

Tommy (Oak Ridge)

"TRY IT AGAIN"

Johnnie (Vic-Tim)

"DO YOU DARE?"

Tim Boone (Stop Records)

"WE'RE GOING TO HAVE A LOT OF FUN"

O. C. Smith (Soul West)

"DON'T LET ME GO"

Carl Connely (Maycon)

"ALBUM OF THE WEEK"

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(Columbia)

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European Rack Assn Holds Inaugural Meet

PARIS—Jan Miles, managing director of Record Merchandisers—U.K., elected president of the first clamp of the European Rack Merchandisers Association (ERMA) following an inaugural meeting here.

Miles will be joined on the executive committee by Hans Krons-

Pub Assn in Content Promo

TORONTO—The Canadian Publishers' Association is offering their catalogs to U.S. producers and artists in a special promotion.

Pointing out that Canadian artists are playing a 30 percent domestic content, the association says Canadian songs recorded by American artists as Canadian content.

Key border stations such as CKLW and plus 10 percent Canadian content providing opportunity for many artists, both Canadian and American, to get an extra boost into the international market, claims letter, signed by the association's chairman, B.A. Apolpolio.

News From MIDEM '72

Continued from page 44
sector Bruce White and Tony Cousins. The labels material is available for the world and include the songs of Bruce Ruffin who last year had a hit single with "Rain." Ruffin's material is available now and the Crole's have published the songs he has published rights to eight songs on Ruffin's latest album released in Britain on Tzard.

Rock Music, the publishing arm of the operations of Shelly Tanay and Hugh Murphy, is to be represented exclusively in the U.K. by Chrysalis Music involving a deal between Rock Music and Tanay and Murphy with Chrysalis' Bob Grace. Included in the agreement are the compositions of U.S. songwriter-singer Eric Clapton, whose album "Milkcow Blues" contains his own songs and produced by Murphy, will be released in the U.K. and Europe when label negotiations are completed.

Island Music's top label Blue Mountain announced its first international release at MIDEM with

Wall, head of Grammerrick, Sweden, and Jan Asman, managing director of NV Grammerrick, Holland.

The meeting was initiated by George Baucus, who is responsible for all Phonogram's participation in ranking on an international basis. It was attended by 22 delegates, including the heads of 11 industry-owned rack companies in Europe.

Purpose of the meeting was to discuss areas of activity in which inter-company collaboration might prove useful.

"With all rack companies together accounting for about 65.70 million dollars worth of sales each year, there are obvious economies to be achieved from inter-company co-operation. I'm thinking particularly of joint promotions on certain programs, marketing our considerable buying power and co-operation in such matters as shrinkage,"

Following the Paris discussions, there will be a further meeting in London in February when ERMA's terms of reference will be ratified. If it is felt that the association is a workable proposition, consideration will be given to the appointment of a secretary.

Four singles scheduled for issue during this month and February in the major European countries as well as Africa, the Far East and Australia are "I'm in Love" by William's Maple Annic Enterprise will be released in Europe by Blue Mountain with a label credit Blue Mountain. International distribution has been negotiated and the record has publishing rights to eight songs on Ruffin's latest album released in Britain on Tzard.

Former Feldman Music chief Bill Nisbet has entered the first products on his new firm as a foreign label to the strong contingent of international representatives and associates of EMI with whom he has signed a distribution deal. The acts involved are Flash, Canadian folk duo Morin & Wilson, and Earl Jordan. Nisbet was accompanied by U.S. attorney David Braun, during his discussions concerning Sovereign and its publishing associate, Big Ben Music. Peter Knight Jr., in Canada in his new capacity as EMI's international representative of Phonogram International, has taken up the post on Jan. 1 after leaving Polydor, and reports direct to the Phonogram headquarters in Barts.

Canada Executive Turntable

Columbus has announced several changes in its marketing personnel. Bert Dunseith, branch manager of the Vancouver office, has been appointed director of distribution there. He will be headquartered in Toronto and will supervise all Columbia distribution in the Eastern U.S. He succeeds Peter J. O'Farrell, formerly director of sales and merchandising, who has moved over to director of marketing services. He will be responsible for the creation and development of overall merchandising and advertising support plans. He will also look after packaging.

Christopher, Ontario, promotion manager, now becomes national promotion manager. Camilleri has been with the company for 15 years. Dunseith's Vancouver appointment has been filled by Bob Bouvette, formerly with London Records. Mike Watson, former manager of Toronto group Buckstone Hardware, has been named Ontario promotion manager.

Lee Armstrong, product manager of MCA Canada, has been appointed director of international for MCA Canada. John McAllister, president of MCA, said that Armstrong would be located in Los Angeles.

Armstrong has been with MCA Canada for the past six years. Capitol of Canada, Toronto, has restructured its wholesale marketing organization, making changes in responsibilities for national promotion director, Bill Bannon, and Ontario sales manager, Bob Rose. Bannon will now concentrate on solo artist negotiations and promotion, while Rose will function as national field sales manager. Ottawa's Companion Entertainment has hired Fred Smith for its concert division. Smith was formerly with Triangle Productions.

Guess Who Cut New LP

WINNIPEG—RCA's Guess Who were in rehearsals this week in preparation for the recording of their new album. The first sessions will take place early in February at RCA's West Coast studios in Los Angeles. Most earlier studio work with the Guess Who and producer Jack Richardson were in Chicago.

Manager Don Hunter revealed that the new album, to be released in late February, will be called "Rockin' Town."

The Guess Who are also planning a chart-topping tour on March 6, with the proceeds to be split between the Multiple Sclerosis Society and the fund to build a new Indian and Metis friendship centre.

Greek Singer on U.S. Promo Tour

NEW YORK—Greek singer, Dennis Roussos, is currently on a promotion tour of the U.S. mainly visiting radio stations in connection with his album, "On the Greek Side of My Mind," released by MGM.

During his U.S. stay, from Jan. 12-29, Roussos will visit New York, Philadelphia, Boston, Washington, New Haven, Chicago, New Orleans, Houston, Seattle and Los Angeles.

Shall Dancer, from his album "The Title," has pulled a major hit for Roussos, who sings in English and is based in France, throughout Europe. Roussos is a member of the Aphrodite's Children group.

Canadian Association In Tape Piracy Raid

TORONTO—The Canadian Recording Manufacturers' Association is continuing its "get tough" policy against tape pirates.

Last week the CRMA, in cooperation with the Montreal Police Department, seized more than 3,000 tapes.

The CRMA had several meetings this week with representatives of the Ontario Provincial Police, and the Metropolitan Toronto Police. Further crackdowns are expected.

The Association's policy is to advise offending dealers of the illegal source of its stock, and if

private purchases do not cease, legal action is taken.

The CRMA now estimates that tape sales represent some 35 percent of the Canadian tape business.

Song Contest Draws 3,000

TORONTO—The Canadian Broadcast Corporation has begun a annual Song Mart contest, designed to stimulate interest in the works of Canadian composers.

Song Mart was initiated by the CBC in 1967 as a Centennial project, and has taken place on an annual basis since.

That year more than 3,000 entries had been received for the 1967 grand prize. The 1972 judges are composer Gene MacLellan, TV host Elwood Green, Don Foster, singer Vandu King and RCA's Jack Pomeroy. The final will be broadcast on March 3.



SECOND ONDA NUEVA WORLD FESTIVAL

Caracas, Venezuela

February 2, 4 & 5, 1972



AN ANCIENT HEAD

when answering ads . . .
Say You Saw It in Billboard

From The Music Capitals of the World

LONDON

Derek Chinnery, an executive producer at the BBC, has been named head of the BBC Radio 1 replacement for *Music Week*, who is moving over to head up Radio 2. London Management has acquired a controlling interest in Kenneth St. John Holdings, the parent firm of Kennedy Street Enterprises, the St. Anne's Music publishing company and the Strawberry recording studios in St. Anne's. Kennedy Street and London Management plan to expand its record production activities. Bernard Lee who is responsible for the BBC Production Management stated that the company will be launching its own label throughout the world. Existing directors, Kennedy St. John, David Brash and Harry Lister will be joined on the board by Dennis Van Thal, Michael Grade, and Paul Marsh. In turn Betsie and Andrew will join the main London Management board.

Kennedy Street represents artists including Peter Noone, Tony Christie and the Syd Lawrence orchestra.

Federal Music was given a permanent injunction against Richard Branson and Virgin Records on Friday in the High Court stopping the illegal import of an album. Roger and Richard Beck Feldman was also awarded damages for infringement of copyright and costs, both of which are yet to be paid. A preliminary injunction for *Heavy Metal* in the High Court is another action by Feldman acting on behalf of Hec Enterprises against Branson over a royalties dispute by David Pinsky, called "The Bomb."

RCA is beginning a sales campaign this week to promote three albums on the Jefferson Airport label. *Grande* the campers album has three albums, "Flower," "Bark" by Airplane, "Sunflower" and "Papa John Creach." Apart from dealer ads, RCA is importing *Grande* from an Italian company and *Grande* and *Grande* come are being sent over from RCA in New York.

Tony Stratton-Smith's Charisma label has started its activities in the U.K. and *Charisma* Artists. The new unit will be run by Paul Conroy who has joined the company from EMI. Record agency *Charisma* is represented by Charisma Artists are Capability Brown and Spread Eagle, who are both signed to Quartet Music, which has been signed to RCA.

Canadian singer Pagliaro has been in London for TV and radio dates to promote his first single for Pye, "Loving You Ain't Easy." The singer's material is also in this country with AT&T Kithner Music. Derek Dave, head of administration of EMI Records sales and distribution division is retiring at the end of April. Dave, who has been with EMI since 1946

is also secretary of the BPI. Trident recording studios and producer John Anthony have formed a production company, Neptune. Artists already signed to the new company include Skin Alley and Eugene Wallace.

MEXICO CITY

With Guillermo Infante's appointment as sales director of RACA Record, Mexico, he again assumes the presidency of AMPROFON (Mexico's Association of Phonographic Producers). Infante was out of the country for four months taking an English course in Washington. Temporary president during his absence is Luis Bustamante, managing director.

Singer spanish Joan Manuel Serrat introduces his current Capitol single, "La Muy Quieta." During his two week stay at the Palace of Fine Arts, — Peruvian singer Roberta, now resident in Mexico, has signed with the Gas label after making two albums for Capitol.

Constantino Escobar now heads up the advertising and promotion department for RACA Mexico. He is also a nationally known sales manager for the company. Martin del Campo, currently advertising department head, will take over international sales.

New singer Guillermo Gómez is at No. 1 in the Mexican chart with his first single, "No Tengo Dinero" (I Have No Money). News-paper columnist Miguel Angel Veyra has died. His last column, "Juan el Pescador" (John the Fisherman) was recorded by Estrellas de Platino group and singer Ciro, Fernando Casar, former lead singer with Los Panchos, made his first solo recording, "Hoy Te Has Idi" for CBS.

ENRIQUE ORTIZ

TOKYO

Television personality Yuki Ueda debuts on Minotoroh with "Hina to Kiteki to Watahi." The new "Cento" will release three volumes on cassette tape, "Tenno-Showa no Asumi" a selection of speeches by the Japanese Emperor.

"Cento" will release a new series, "Kekkon Shishio" by Takuro Yososhida. "Sotto" Ishibashi, who has a major hit with "Kimi to Futari" will release a new music show set for Feb. 15 at Nitsubashi Columbia Denon will release "Song of Departure" and "Our Journey" winter of the International Popular Song Festival in Tokyo. Both are performed by the Matsukura Congregation, who recently won the Grand Prize.

The third Kanagawa Audio Fair will be held in Osaka, April 12-13. CBS/Sony is launching a series of "Rock" music campaigns designed to promote four groups from Japan during Japan during 1972. Muuso Jerry and Weather Report gave their first concert here. Shinschi Kuroki, a one man band from the Kokura region, Kiyoko Suenaga, leading enka singer, had Matsukuni Komura as her guest singer at the first "Song of the Year" competition and prize singer of the year. The outstanding performance prize went to Shinschi Mori (Victor) and the most popular singer was Rumiko Koyanagi (Warner Bros./Pioneer). Rock guitarists Shigeno Naito will give a one man concert Jan. 20.

Plans are being completed to stage "Scarlet" a musical by Kazuo Kikuchi in London in May—the first Japanese musical to be exported from its country. Duke Ellington and his orchestra started their fourth tour of Japan at the Kosei Nenkin Hall.

BEN OKANO

JOHANNESBURG

Epic recording group Chase announced that they will be in South Africa for their tour opened Johannesburg City Hall Jan. 3 for four concerts. The group will also visit Maritzburg, Cape Town, Durban and Pretoria. Chase was created by Michael Aldous a Himeville hotelier and jazz enthusiast, in association with the Argus Group Record Company will distribute the "Bangla Desh" album for the whole region south of the equator. Local record distributor Bantu spruik has received gold disk award for its recording of "Amen." The group has also booked to appear on the *Pentecost and Herbs* film in February.

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BEN OKANO

has died at the age of 29. He had worked at CHUM AM, CKOC, CHLO and CKVN. Anne Murray would appear to have her biggest hit in Canada since "Sing Like a Man." Her new album of Gordon Lightfoot's "Cotton Jenny" was produced by Brian Ahern in Capitol. The new David Lee single, "Gospel Rock" is the first single by group member, Brenda Gordon.

MCA has country artists Connie Smith, Dottie West, Lynn Anderson and the Osborne Brothers at Mason Hall (Feb. 5) for two shows. Buddy Rich and Herman Herman and the Royal Guardsman orchestra appear at Place des Arts in Montreal (Feb. 10) for Superior Sound Enterprises.

GRT sending newly-signed Mainline on the Ontario radio station circuit to plug new album, "Canadian Dream."

David Warren of CMQG Regina reports that Crowbar drew the largest concert crowd in five years at a recent date in Regina. Crowbar is reported to be seeking a U.S. manager.

John Rain has a national hit single with "Out of My Mind" which took six months to breack.

Quinn has released an album "Claude Phillips Presents." A package of "Faces" featuring a group of stars recorded during a tour of Korea. A single "Love is Far Away" produced by Ron Van Dusen has just been released on Columbia. The title song of the song is "Skin Deep" by Hanes. It is a rock.

GRT has pulled a single from "The Koomplay Plays Back," album, "Two Bourrees (Suite III)." RITCHIE YORKE

MADRID

New single from Tony Ronald (Movieland) was produced by Spanish musician Daniel Vidal. "I Love You Baby," was recorded at London's Lansdowne studios.

Tony Ronald has signed a contract with Movieland to produce records for the label. His first act is called La Armada. Raphael (Raphael) is presently in New York preparing his second LP. Entitled "En Febrero" Raphael will tape a series of TV programs under the title "He's Raphael." These shows, a total of 26, will be shown in Spain from June 26, 1972. Raphael will start a new production "Entre Dos Amores" (Between Two Loves) a co-production Ido-Ruthenian by Spanish director Mario Camus.

The records of Gloria (Movieland) will be released in Argentina and the Americas. Company Gloria has renewed with Movieland. Zafiro has released a new record "Juan Pardo with two songs, "Un Amor" (One Love) and "Por Que Te Quieres" (I Love for the Love of Loving) from his last LP "Soledades."

In order to celebrate the CXXV Anniversary of the Gran Teatro del Liceo, the most important events have taken place in this city. Among them was the appearance of the famous singer of the world, Plácido Domingo, who performed works by Gluck, Prokofiev, Rachmaninoff, Shostakovich, Stravinsky, Verdi, Gounod, the orchestra with Arturo Toscanini and Alexander Dmitriev. The orchestra gave three concerts. First LP of the Argentinian singer Julio Iglesias has been released and it is titled "Emociones" and is produced by Luis Aguirre for the label Showman distributed by Movieplay ("Christmas Surprise") will be here on Jan. 19 in order to record the TVE show "Estudio Abierto."

New LP by Miguel Rios (Hispano) under the title "Unidos" (United). The record includes songs in Spanish and English and the title song "Unidos" by Miguel Rios. The musical direction is by Rafael Trabulsh and two songs have been taken from the LP "Refuge" (the Shelter), a Spanish composition by Joaquin Rodrigo has been produced. The English version is by singer Michael Jackson. "El Concierto de Aranjuez" with lyrics by Rod McKuen with the title of "The Wind of Change."

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Billboard

HITS OF THE WORLD

ARGENTINA

(Courtesy) *Estudios a La Fama*

LP

This Month

- 1 MUSICA EN LIBERTAD (Vol. 11)—Venez (M. Hall)
- 2 VERANO EN ALTA TENSION—Venez (M. Hall)
- 3 ARGENTINISMO (Vol. II)—Venez (M. Hall)
- 4 LOS FABULOSOS VEINTE—Venez (M. Hall)

AUSTRIA

SINGLES

- 1 DA HOFA—Wolfgang Ambros
- 2 IMAGINE—John Lennon Plastic (One Band Apple)
- 3 MAMMY BLUE—Pop Tops
- 4 AMERICA—The Beatles (Polydor)
- 5 WE ARE GOIN' DOWN JORDAN—The Hollies (Polydor)
- 6 JAH, JAH MITT LÄRDA—Bergendroff (Polydor)
- 7 SOUL—The Beatles (Polydor)
- 8 THE VEEVAN SONG OF LOVE—New Seekers (Philips)
- 9 HAB' ICH DER HEUT SCHON GEGEN—Udo Jürgens (Polydor)
- 10 LIEBE—Chris Roberts (Polydor)
- 11 AEROPOLIS—AEROPOLIS (Polydor)

LP

This Month

- 1 ARIK BRAUER—Arik Brauer (Polar)
- 2 STERNE DER STARS—3-Variant Artists (Ariola)
- 3 DA JUNG MITT LÄRDA—Kurt Söder (Philips)
- 4 MEDDÖL—Piaf (Sony)
- 5 NON STOP DANCING Nr. 12—The Hollies (Polydor)
- 6 LOVE STORY—Original Soundtrack
- 7 PICTURES AT AN EXHIBITION—Emerson, Lake & Palmer (Emerson)
- 8 IMAGINE—E. John Lennon (Apple)
- 9 DEAR JOHN—Peter Weeg-Peter Alexander (Ariola)
- 10 WE ARE GOIN' DOWN JORDAN—The Hollies (Decca)

BELGIUM (French)

(Courtesy) *Teletomographie*

LP

This Month

- 1 POPPY—Poppy (Barclay)
- 2 JULIEN CLERC—Julien Clerc
- 3 LED ZEPPELIN—Led Zeppelin
- 4 BONJOUR MIREILLE—Mathieu (Barclay)
- 5 FIREBALL—Deep Purple
- 6 A SPICE IN TIME—Ten Years After (Barclay)
- 7 CLAUDIO FRANCO—Claude François (Philips)
- 8 WHO'S THAT WHO—Poldor (Poldor)
- 9 IMAGINE—John Lennon (Apple)

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BRAZIL

RIO DE JANEIRO

Century (IBOPE)

LP

This Month

- 1 CONSTRUCAO—Chico Buarque (CBS)
- 2 ROBERTO CARLOS—Roberto Carlos (CBS)
- 3 ESTADO MAIS FESTIVAL—The Favela London (CBS)
- 4 MULATA—Um SARGENTO (Mulgata—Mambo de Rio)
- 5 YOU GOT A FRIEND—Johnny Mathis (CBS)
- 6 IMAGINE—John Lennon (Apple)
- 7 ROSA DOS VENTOS—Beto (Philips)
- 8 SANTANA—Santana (CBS)
- 9 TIME MAIA—Tim Maia (Polydor)
- 10 BAI-DESA—Evaro (Soul Line)

BRAZIL

SAO PAULO

IBOPE

LP

This Month

- 1 ROBERTO CARLOS—Roberto Carlos (CBS)
- 2 CONSTRUCAO—Chico Buarque (CBS)
- 3 MEMORIAS DE UM SARGENTO (Mulgata—Mambo de Rio) (RCA)
- 4 IMAGINE—John Lennon (CBS)
- 5 SANTANA—Santana (CBS)

BRITAIN

(Courtesy Record & Tape Retailer)

• Denotes local origin

This Week

- 1 I'D LIKE TO TEACH THE WORLD (A New Song)—New Seekers (Polydor)—Cookaway (John)
- 2 MARY-MADE ME—Nirvel Reed (Decca)—Dick Rowe (Polydor)
- 3 HOUSE WITH NO NAME—America (Warner Brothers)
- 4 BRAND NEW KEY—Melanie (Mercury)
- 5 SOUL MAN—The Isley Brothers (Neckar)
- 6 I LOVE YOU—Congregation (Columbia)—Cookaway (John)
- 7 I JUST CAN'T HELP LOVING YOU—Dusty Springfield (RCA—Screen Gems)
- 8 SOLEY SOLEY—Middle of the Road (RCA—Sunbury)
- 9 STAY WITH ME—Faces (John)
- 10 SLEIGH BORES—Jimmy Pearson (Presto)—Perry Farbington—KPM (KPM)
- 11 MORNING HAS BROKEN—Songstress (Mercury)
- 12 NO MATTER HOW I TRY—Sammy Sosa (Foster)
- 13 SOMETHING'S GONNA HAPPEN—(Something's Gonna Happen) (Mercury)
- 14 BORN FREE—Nirvel Reed (Columbia)
- 15 MILKMAN IN THE WEST—(Milkman in the West) (Mercury)
- 16 THEME FROM SHAFT—Sammy Davis Jr. (Mercury)
- 17 THEMES FROM THE OEDINION—LINE—Vince Orsini (Decca)—Copycat Control
- 18 WHERE DID OUR LOVE GO—Dionne Warwick (Mercury)
- 19 LET'S STAY TOGETHER—Greenslade (Budget)
- 20 THE PERSUASERS—John Farnham (Mercury)
- 21 MORNING—Val Doonican (Mercury)
- 22 THE ROLLING STONES—John Lee Hooker (John Barry)
- 23 KARATE—Kung-fu (Mercury)
- 24 FAMILY AFFAIR—Sly and Family Stone (Epic—Sly)
- 25 IT MUST BE LOVE—Labi Siffre (Mercury)
- 26 MOON RIVER—Greyhounds (Mercury)
- 27 I'D LIKE TO AMARILLO—Tony Christie (Mercury)
- 28 FIREBALL—Deep Purple (Purple)
- 29 BABY I'M A WASTED YOUTH—Baker (Elektra—David Gilmour)
- 30 BONJOUR MIREILLE—Mathieu (Barclay)
- 31 FIREBALL—Deep Purple
- 32 BABY I'M A WASTED YOUTH—Baker (Elektra—David Gilmour)
- 33 BONJOUR MIREILLE—Mathieu (Barclay)
- 34 CAN'T LET YOU GO BABY—Bee Gees (Mercury)
- 35 COZ I LUV YOU—Sidecar (Chas Chandler)
- 36 TURKOSOL MAN—John Lee Hooker (Mercury)
- 37 BONJOUR MIREILLE—Mathieu (Barclay)
- 38 BABY I'M A WASTED YOUTH—Baker (Elektra—David Gilmour)
- 39 BONJOUR MIREILLE—Mathieu (Barclay)
- 40 GYPSY TRAPS AND THIEVES—Johnny Cash (Mercury)
- 41 FESTIVAL TIME—Soul Motion (Mercury)
- 42 BUNDI BUNDI—Bunyip (Burton)
- 43 THE ISLEY BROTHERS—Jones (Decca)
- 44 HOGGIE—Jones (Mercury)
- 45 37—Johnny Jones (Decca)

This Week

- 1 I'D RIRE LE FAIT PASSER—Michel Sardou (Philips)
- 2 SOLEY SOLEY—Middle of the Road (RCA—Sunbury)
- 3 AGATHA—Ariane (Mercury)
- 4 SOLEY SOLEY—Mireille Mathieu (Mercury)
- 5 VIEILLE CHANSON—Triangle (Pierre Maron—Pathe)
- 6 MAMIE—Belle—Neonite (Mercury)
- 7 JESUS CHRISTUS—P. Philips
- 8 LA VIE LA VIE—M. Dalpech (Bacchus)
- 9 LITTLE POPPINS—Poppy (Bacchus)
- 10 LE PETIT BEAU—C. Ponthier (P. Philips—Pathe)

FRANCE

SINGLES

(Courtesy) *Centre d'Information et de Documentation de Disques*

This Month

- 1 MAMMY BLUE—Pop Tops
- 2 JESUS CHRISTUS—P. Philips
- 3 MAMIE—Belle—Neonite (CBS)
- 4 RED MAN—Ryan (Polydor)
- 5 COZY—Copycat Control
- 6 WITCH QUEEN OF NEVADA—T. Ronald (Philips)
- 7 IT EST UNE FOIS DANS L'EST—Soundtrack (RCA)
- 8 COZY—SOME HELF—T. Ronald (Philips)
- 9 MY WAY—Nina Simone (RCA)

This Month

- 1 AKUMA GA NIHLU—Takao (Mercury)
- 2 KONOZOKO WA HITOBORI—Hiroshi Ito (Philips)
- 3 ANNA NI MUDOSU—O-Yo Hsu (Houki—Takao—L.A./Tayo)
- 4 HIBI SONO WATANABE—Kuniaki Amachi (CBS—Sony—Watanabe)
- 5 MAMMY BLUE—Pop Tops
- 6 TABIDACHI NO UTA—Tsunehiko Yamada (Mercury)
- 7 SUMA TAKARU—Cossack (Ariola—Tayo)
- 8 ONATSURU NO YORU—Himuro (Reprise—Watanabe)
- 9 WAKARE NO ASA—Pidorin & Kuroda (Mercury)
- 10 IMAGINE—John Lennon (Apple)
- 11 YOAKA N OYUME—Akiko Wada (Mercury)
- 12 IT TAKES YOU TO NEED—Elton John (Mercury)
- 13 NANA—John Shanks (Mercury)
- 14 NOTE—Hiroko Itaya (Mercury)
- 15 DAREMO SHIRAHANAI—Yukio Nagai (Mercury—Nichon)
- 16 NANASAKO—O-Yo Hsu (Toshiba—U.A./Any)
- 17 KONOZOKO WA HITOBORI—Hiroshi Ito (Philips—Watanabe)
- 18 NANASAKO KOYANAGI (Reprise)—Watanabe
- 19 NANASAKO YOBLUES—Shinichi Morii (Victor—Watanabe)
- 20 NANASAKO YOBLUES—Katsuji Yoko (Victor—Watanabe)
- 21 TOKU HANAREKI KOMORUTA (Mercury—Toshiba—Watanabe)
- 22 HIREN—Hiroshi Uchiyama & Cool Five (Mercury—Ariola)
- 23 LA SOLITUDE—L. Ferre (Barclay)

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Strawberry records

not just another
is a New Record Label



Strawberry Records Initial Releases include product by

 **Humble Pie**
 **Rod Stewart**
 **Little Witch**

 **Small Faces**
 **Fleetwood Mac**
 **Invitations**

The Strawberry Record Label is Manufactured and Distributed in Canada by Capitol Records (Canada) Ltd.

Strawberry Records—a subsidiary of Love Productions Ltd.



Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK
72

LAST WEEK
87

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

SLY & THE FAMILY STONE—"RUNNIN' AWAY" (2:45)

(Prod. Sly Stone) (Writer, Slyman) (Stevie, Flower, BMG) Follow-up to "Family Affairs" is the rhythm cut from the current LP. Offers much of the same, but the pounce of the recent hit. Flip: No info available. Epic 5-10229 (CBS)

*PAUL SIMON—

MOTHER AND CHILD REUNION (3:05)

(Prod. Roy Trott) (Paul, Simon) (Writer, Simon) (Charles, Cross, BMG) Simon cut this infectious rhythm ballad with strong syncopation in Jamaica and got it to the top 10 winner for top 40 and MOR. Flip: No info available. Columbia 4-45547

*J.B. THOMAS—ROCK AND ROLL LULLABY (3:59)

(Prod. Steve Trott & Al Gorgon) (Writer, Steve) (Marni-Wulf) (Summerhill Songs/Screen Gems-Columbia, BMG) The Berry Man—Cynthia Weil ballad seems to give the best reading of Thomas that has it to prove his biggest seller since "Raindrop." Flip: "Are We Loving Tonight" (3:42). (Sweet, Gary, BMG) Scapler 12344

*ROD STEWART—HANDBAGS AND GLADRAGS (3:59)

(Prod. Lou Reznick) (Writer, O'Neil) (Gandy, ASCAP) This is a cut from Stewart's first LP and the ballad has it to prove the recent "I Know I'm Wrong" (10). Flip: "Man of Constant Sorrow" (3:20) (HRC, BMG) Mercury 72031

BOBBY SHERMAN—TOGETHER AGAIN (2:20)

(Prod. Ward, Sylvestri) (Writer, Ward) (Sylvestri, ASCAP) Back in the swing best of "Easy Come, Easy Go," this infectious little song could go all the way. Flip: "I'm a Little Girl" (3:02). (Shemesh, ASCAP) Metronome 240

TONY JAMES—

TELL 'EM WILLIE BOY'S "A COMIN'" (2:47)

(Prod. Tommy James, Bob King & Peter Ortblad) (Writer, James) (King, Ortblad, BMG) From the new album James has a strong rhythm ballad with a killer hook. Flip: "I'm a Little Girl" (3:02). (Shemesh, ASCAP) Metronome 240

FIVE MAN ELECTRICAL BAND—

FRIENDS (3:40)

(Prod. Dallas Smith) (Writer, Emerick) (4 Star, BMG) Group follows "Absolutely Right" with a potent gospel-type rhythm item loaded with top 40 appeal. Flip: No info available. Lp 2224 (4 Star)

HILLSIDE SINGERS—"WE'RE TOGETHER (2:18)

(Prod. Alan (Alan) (Writer, Wollaston-Green-Kipnis-Ham) (G & W, ASCAP) The World to Sing" and now TV switch from Cole Cole to harmonizers with this well-timed, well-sung, well-timed TV material. Beautiful performance that could tell all the way up to the top. Flip: "Say It Again" (3:02) (Warner Bros., ASCAP) Metronome 241

JACKIE WILSON—"YOU GOT ME WALKING" (2:42)

(Prod. Carl Douglas & John "J. Moore") (Writer, Records) (Dala/BiBa, BMG) Wilson's follow-up to "Love Is Funny That Way" is more driving rhythm than "I'm a Little Girl." Flip: "I'm a Little Girl" (3:02). (Dixie, BMG) 7252

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EDDIE FLOYD—"YUM YUM YUM (I WANT SOME) (2:49)

(Prod. Steve Cooper & Eddie Floyd) (Writer, Floyd/BiBa-Copper) (East Memphis, BMG) It's been a while between records for Floyd, but this wild rock ballad is a winner. Flip: "I'm a Little Girl" (3:02). (Dixie, BMG) 7252

JOHN STEWART—"LIGHT COME SHINE (3:08)

(Prod. Michael Stewart) (Writer, Stewart) (Mercury, BMG) This original folk rock ballad is by far one of Stewart's most commercial entries for top 40 and it should bring him to the top. Flip: "I'm a Little Girl" (3:02). (Dixie, BMG) 7252

IAN MATTHEWS—DA DOO RON RON (WHEN WE WALKED ME HOME) (2:15)

(Prod. Ian Matthews) (Writer, Spitzer-Bartels-Matthews) (Mother/Bartels/Matthews, BMG) The Crystals top 10 winner from 1963 is updated a capella style here and it could easily prove a left field giant. Top vocal workout. Flip: "I'm a Little Girl" (3:02). (Dixie, BMG) 7252

VERGIE TOWNS—"BABY ACTIVITY CREAM" (3:20) (Warner Bros., ASCAP) Verge 102 (Mercury)

JEAN KNIGHT—"CARRY ON" (2:54)

(Prod. Wardell Quarters) (Writer, Times-Quarters) (Malice/Alete, BMG) That "Mr. Big Stuff" gal swings back with more funky beat blues ma-

SANTANA—"NOT ONE TO DEFEND ON" (3:42)

(Prod. Santana) (Writer, Carolee Esposito) (Petra, BMG) Called from their LP, Santana comes up with another driving rhythm number, a sunburst Calypso. Flip: "Everybody—Everything" (3:45). (Petra, BMG) 4-45532

LOU RAWLS—"HIS SONG SHALL BE SUNG" (3:45)

(Prod. Michael Lloyd) (Writer, Karen-Hebb) (Beverly-Hills-Ricks, Unlimited, BMG) With a title like "His Song Shall Be Sung" you can't help but wonder what will it do again with this rhythm swinger. Top arrangement by Beg Cole. Recorded production was by Michael Lloyd. Flip: Info available. Columbia 14-3243

*PAUL WILLIAMS—"WAKING UP ALONE" (3:35)

(Prod. Michael Stewart) (Writer, Williams) (Ariola, BMG) Come on Williams ("Just an Old Fashioned Love Song"). "Waking Up" just doesn't carry performance with this balled beauty cut from his debut LP. It could easily be the superstar of a la Celine King '71. Flip: No info available. A&M 12125

*BOBBY WELLER—"ROCK AND ROLL LULLABY" (3:59)

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Rita Coolidge

Nice Feelin'



The first single from the second Rita Coolidge album has more of the one thing you can't get anywhere else: Rita Coolidge.

NICE FEELIN' (AM 1324)

Produced by David Anderle

On A&M Records

Heard Rita sing... in person at the Tambourine Inn



BUCKWHEAT makes that kinda music that

gets you onto your feet...and into your seat.

Dance. Or just listen. It's a little blues. A little country.

And a lotta good time rock n' roll.

The new Buckwheat LP is "Movin' On."

LONDON
RECORDS

PS 609

Billboard

TOP 100



STAR PERFORMER - LP's featuring greatest proportions toward progress this week

Awarded RIAA Seal for sales of 1 Million dollars at manufacturer's level. RIAA seal
available and optional to all manufacturers (Seal indicated with red bullet)

THIS WEEK

LAST WEEK

ARTIST
Title, Label, Number (Distributing Label)

Weeks on Chart

1	1 DON MCLEAN	12
	American Pie United Artists 5453	●
2	2 GEORGE HARRISON & FRIENDS	4
	Corporation Brings Back Apple STCK 3385	●
3	3 CAROLE KING	8
	Music Ode SP 77013 (A&M)	●
4	5 LED ZEPPELIN	10
	Atlantic 50 7208	●
5	4 CHICAGO	12
	At Carnegie Hall Columbia 34065	●
6	7 CAROLE KING	43
	Tapestry Ode SP 77009 (A&M)	●
7	12 FACES	7
	A Not Is Good as a Wink to a Blind Eye Warner Bros. WS 2574	●
8	18 ROLLING STONES	4
	Hot Rocks, 1964-1971 London 295 6067/7	●
9	9 ELTON JOHN	10
	Music Man Across the Water Uni 93129 (MCA)	●
10	10 WINGS	6
	Wild Life Apple SW 3386	●
11	6 CAT STEVENS	17
	Turtle Dove, the Freeway ASL 1P 4373	●
12	11 GRAND FUNK RAILROAD	9
	E Pluribus Funk Grand Funk Railroad SW 853 (Capitol)	●
13	15 JACKSON 5	5
	Greatest Hits Mercury 81 741	●
14	13 SANTANA	16
	Columbia KS 30895	●
15	14 BOB DYLAN'S GREATEST HITS, VOL. 2	8
	Columbia KG 31120	●
16	16 ALL IN THE FAMILY	11
	It's a Family Thing Atlantic 50 7210	●
17	17 ISAAC HAYES	8
	Black Moses Enterprise ENS 3-2003 (Stax/Volt)	●
18	19 MELANIE	12
	Neighborhood, NBS 47010 (Fame)	●
19	18 SLY & THE FAMILY STONE	11
	There's a Riot Goin' On Epic KE 30196 (CBS)	●
20	20 TRAFFIC	8
	Low Spark of High Heeled Boys Island SW 9206 (Capitol)	●
21	21 ALICE COOPER	9
	Killer Warner Bros. 85 2567	●
22	24 ROD STEWART	33
	Every Picture Tells a Story Mercury SW 1-409	●
23	26 CAMPENTERS	35
	AAM 51501	●
24	22 ROBERT FLACK	8
	One More Cup of Coffee Atlantic 50 1994	●
25	109 EMERSON, LAKE & PALMER	2
	Pictures at an Exhibition Columbia ELP 66666	●
26	28 JESUS CHRIST, SUPERSTAR	62
	Jesus Christ, Superstar Oscar 0554 2726 (MCA)	●
27	27 DONNY OSMOND	13
	To You With Love MGM SE 4797	●
28	23 PETER Nero	10
	Song of '42 Columbia C 31105	●
29	25 SHAFT	24
	Soundtrack/Isaac Hayes Enterprise ENS 2-3002 (Stax/Volt)	●
30	47 RARE EARTH IN CONCERT	5
	Rara Earth R 523 0 (Mercury)	●
31	29 PARTRIDGE FAMILY	23
	Partridge Family Bell 00106	●
32	32 NEIL DIAMOND	12
	Stones Uni 92106 (MCA)	●
33	34 STYLISTICS	7
	Avco AC 33023	●
34	30 THREE DOG NIGHT	15
	Herman Gulf 00108	●
35	35 MOUNTAIN	7
	Flowers of Evil Windfall 1501 (Bell)	●

THIS WEEK

LAST WEEK

ARTIST
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Weeks on Chart

36	37 DENNIS COFFEY & THE DETROIT GUITAR BAND	12
	Evolution Sunrise 5185 7004 (Buddah)	●
37	44 THE SEEKERS	6
	Ward Like to Teach the World to Sing Electric EKS 74115	●
38	31 JESUS CHRIST, SUPERSTAR	4
	Jesus Christ, Superstar Coral 50 1503 (MCA)	●
39	41 JAMES BROWN	6
	Revolution of the Mind/Recorded Live at the Apollo Polydor P 2002	●
40	43 CHEECH & CHONG	19
	Cheech & Chong's Songs RCA LSP 4617	●
41	33 HUGSON & LANDRY	10
	Losing Their Heads Sire 226	●
42	45 JONATHAN EDWARDS	11
	Capsicum 50 862 (A&M)	●
43	38 CHARLEY PRIDE	9
	Charley Pride's Songs RCA LSP 4617	●
44	36 FIODLER ON THE ROOF	14
	Soundtrack Mercury SW 19000	●
45	45 ENGLEBERT HUMPERDINCK	5
	Live at the Riviera, Las Vegas Parrot SW 71051 (London)	●
46	48 LAURA NYRO	6
	Be My Baby/Miracle Columbia KC 30875	●
47	49 CARLY SIMON	10
	Anticipation Mercury EKS 75016	●
48	39 JOHN LENNON	20
	Imagine Apple 3379	●
49	51 BAOFINGER	6
	Up in the Air Apple 37 2082	●
50	42 CHER	19
	Keep 55 3649 (MCA)	●
51	177 YES	2
	Fragile Atlantic 50 7211	●
52	52 WHI	25
	Whi's Nest Coral 50 79182 (MCA)	●
53	56 MOODY BLUES	23
	Every Good Boy Deserves Favour Threshold TMS 5 (London)	●
54	55 SONNY AND CHER LIVE	18
	Keep 55 3645 (MCA)	●
55	75 NILSSON	9
	Nilsson Sings Schubert RCA LSP 4515	●
56	40 YES ALBUM	31
	Atlantic SW 8183	●
57	77 WAR	11
	All Our Money United Artists 5A 5546	●
58	61 JACKIE HENRDY	12
	Fried Money Electric EKS 74107	●
59	58 WHO	11
	Meaty, Beasty, Big & Bouncy Mercury SW 19018 (Mercury)	●
60	53 LEONARD BERNSTEIN	6
	Mess Columbia 50 21008	●
61	50 RACHA SABBATH	22
	Master of Reality Warner Bros. 85 7562	●
62	60 DAVID FRYE	8
	David Frye, Superior Rudich RDS 3097	●
63	81 AL GREEN	22
	Gets Next to You Mercury SW 19023 (London)	●
64	65 JUDY COLLINS	9
	Living Electric EKS 15014	●
65	69 BARBARA JOHN STREISAND	20
	Columbia 50 30792	●
66	63 VAN MORRISON	14
	Tupelo Honey Mercury SW 19025	●
67	67 JETHRO TULL	38
	Aquarius Mercury SW 2035	●
68	54 THE DOUBLE PEE	13
	Performance, Live Rockin' the Filmore A&M SP 3607	●
69	68 SUMMER OF '42	21
	Summer of '42 Warner Bros. WS 1925	●
70	72 GLADYS KNIGHT & THE PIPS	4
	Standing Ovation Mercury SW 19018	●
71	74 RICHARD HARRIS	7
	My Boy Oulton 050 116	●

THIS WEEK

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Title, Label, Number (Distributing Label)

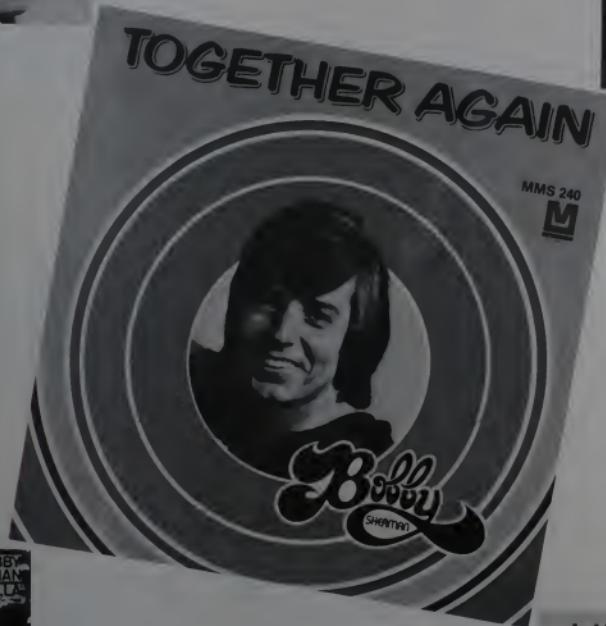
Weeks on Chart

72	57 LES CRANE	9
	Desiderata Warner Bros. 2370	●
73	73 CARPENTERS	72
	Close to You A&M SP 4201	●
74	53 MILLI VAN SICKLE	4
	I'd Like to Teach the World to Sing Metromedia KMD 1031	●
75	80 JOHN DENVER	9
	Aerie RCA LSP 4607	●
76	62 JOAN BAEZ	20
	Blessed Are Vanguard V 50 5670	●
77	69 CAT STEVENS	52
	The Teaser and the Tellerman A&M SP 4200	●
78	114 DIAMONDS ARE FOREVER	4
	Soundtrack United Artists UAS 5220	●
79	64 JACKSON 5/SOUNDTRACK	16
	Going Back to Indiana Motown M 742 2	●
80	82 JAMES TAYLOR	38
	Wings of Love, Still Shallow and the Blue Horizon Warner Bros. 85 2561	●
81	111 T. REX	13
	Electric Warrior Raprice RPS 6-0466	●
82	86 HONEY COMB	8
	Whoopee Honey Hot Wax HA 727 (Buddah)	●
83	97 BOBBY WOMACK	9
	Communication United Artists UAS 5539	●
84	84 CHI-LO (God's Love) GIVE MORE POWER	24
	To the People Brunswick B 75470	●
85	87 GROVER WASHINGTON, JR.	5
	Inner City Blues Kudu 50 771 (Columbia)	●
86	88 MARVIN GAYE	33
	What's Going On Tamla TS 310 (Motown)	●
87	81 CURTIS MAYFIELD	13
	Roots Curtom CBS 8008 (Buddah)	●
88	89 SANTANA	69
	Adoreas Columbia KC 30130	●
89	91 PAUL KANTNER & GRACE SLICK	5
	Sunlight Giant 50 1022 (RCA)	●
90	90 ALL AMERICAN BAND	28
	At Fillmore East Capitol 50 2802 (MCA)	●
91	145 ORAMATICS	2
	Whatcha See, Whatcha Get Vocal 50 1018 (1971)	●
92	99 CHER/SUPERF	4
	United Artists UAS 88	●
93	94 JEFF BECK GROUP	13
	Jeff Beck's R & B Roots Epic 10 30972 (CBS)	●
94	96 ROBERTA FLACK	75
	Chapter Two Atlantic 30 1568	●
95	83 THREE DOG NIGHT	49
	Over and Over Oulton 05 30098	●
96	92 ARETHA FRANKLIN	19
	Aretha's Greatest Hits Atlantic 30 1569	●
97	66 MIAMI RENDITION/SOUNDTRACK	17
	Rainbow Bridge Raprice M 20-40	●
98	100 QUINCY JONES	16
	Smackwater Jack A&M SP 3607	●
99	107 J. GEILS BAND	13
	Morning After Atlantic 50 2827	●
100	106 LEON RUSSELL & MARC BENINO	9
	Asylum Stax SW 9110 (Columbia)	●
101	108 CAT STEVENS	4
	Very Young and Early Songs Odeon OES 90401 (London)	●
102	102 PARTRIDGE FAMILY	44
	Partridge in a Derby Reprise 80 6059	●
103	104 MAM & DADS	7
	Ringside Columbia CHP 2061	●
104	93 PAUL & LINDA McCARTNEY	35
	Apple SMAS 9795	●
105	105 FREDIE HART	17
	Easy Loving Capitol ST 830	●

(Continued on page 76)

Bobby Sherman's latest single
"Together Again," sounds like a lot of other
Bobby Sherman records.

All million-sellers.



• Continued from page 74

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				WEEKS	CHART
106	110	SONNY & CHER	The Best of Atco 50 33-219	10	
107	103	DIONNE WARWICK STORY	Sequel SPC 2-596	14	
108	88	SESAME STREET 2	Original TV Cast Warner Bros. 85 2569	8	
109	98	CHICAGO TRANSIT AUTHORITY	Columbia CP 8	142	
110	85	STEVE WONDERS GREATEST HITS, VOL. 2	Original 3213 (Motown)	11	
111	79	LOU RAWLS	Natural Man MGM 5E 4771	22	
112	101	FIFTH DIMENSION	Live Bell 9000	15	
113	76	PEPPERLAND AIRPLANE	Barb Grant FTR 1001 (RCA)	20	
114	112	ISLEY BROTHERS	Givin' It Back T-Neck TN 3008 (Buddah)	19	
115	115	CHICAGO	Columbia KSP 24	103	
116	102	BLACK SABBATH	Paranoid Warner Bros. WS 1887	50	
117	120	THE QUEEN WHO	Queen's Eyes of RCA Victor LSP 1004	42	
118	183	GODSPELL	Original Cast Album Bell 1195	18	
119	144	COMMANDER COPY & HIS	GHOST PLANET AIRMEN D3008	9	
120	95	DOORS	Other Voices Elektra EKS 7507	13	
121	140	PAPA JOHN CREACH	Grand Fin TFR 1003 (RCA)	5	
122	113	DONNY OSMOND ALBUM	MGM SE 4780	30	
123	117	TEN YEARS AFTER	A Space in Time Columbia KC 30001	23	
124	125	CURTIS MAYFIELD	Gettin' It Curtom CBS 4004 (Blvdiddah)	36	
125	127	MELANIE	Garden in the City Buddah BOS 5095	9	
126	118	LEE MICHAELS	Lee Michaels Arista SP 43002	35	
127	116	THE PARTRIDGE FAMILY ALBUM	Bell 4000	66	
128	124	B.J. THOMAS	Greatest Hits, Vol. 2 Seeger SP 597	11	
129	146	KINKS	Muswell Hillbillies EMI EA 30004	7	
130	131	DON JONES	Love at Caesar's Palace Parrot 2P9AS 71049-50 (London)	13	
131	136	MILES DAVIS	Live-Evil Columbia G 20954	6	
132	151	WILSON PICKETT	Don't Rock My Love Atlantic 50 8300	6	
133	122	BUDDY MILLS LIVE	Mercury SRN 2-7500	18	
134	121	SLY & THE FAMILY STONE	Greatest Hits EMI E 30024 (CBS)	65	
135	138	GRASS ROOTS	Grass Roots Greatest Hits Dunhill 915 40107	18	
136	128	ANN MURRAY & GLEN CAMPBELL	Capital SW 869	8	
137	130	IT'S A BEAUTIFUL DAY	Choice Family Soft/Anytime Columbia G 30734	8	

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
138	133	SEALS & CROFTS	Year of Sunday Warner Bros. 25268	9
139	134	HERBIE MANN	Push Push Embryo SD 532 (Atlantic)	14
140	142	JACKSON S	Maybe Tomorrow Nelson MS 735	39
141	129	QUICKSILVER MESSANGER SERVICE	9	
			Capital SW 819	
142	147	JR. WALKER & THE ALL STARS	4	
			Meody, Jr. Sun 7 533L (Motown)	
143	132	8.B. KING	In London ABC ABCX 730	16
144	139	KRIS KRISTOFFERSON	For the Sake of the Scene Monument 2 20817 (CBS)	21
145	135	RITA COOOLIDGE'	Nice Feelin' ABC SP 4225	7
146	148	ROLLING STONES	Sticky Fingers Rolling Stones COK 59100 (Atco)	37
147	149	THREE DOOR NIGHT	Naturally, Pt. 2 Dunhill 656 5008	60
148	141	JAMES TAYLOR	Sweet Baby James Warner Bros. 255 183	99
149	152	EARTH, WIND & FIRE	The Need of Love Warner Bros. WS 1958	3
150	150	DISMONDS	Homemade Home 10070	32
151	158	EDDIE KENDRICKS	All My Pennies Tamla 15 309 (Motown)	28
152	155	CROSBY, STILLS, NASH & YOUNG	4 Way Street Atco SP 4202	41
153	163	DONNIE ELBERT	Where Did Our Love Go All Platinum AP 3007	5
154	154	LIVINGSTON TAYLOR	Up! Capitol SP 863 (Atco)	7
155	143	KRIS KRISTOFFERSON	The Silver Tongued Devil & I Monument 2 20797 (CBS)	27
★	—	— DIDIONNE WARWICK	Dionne Warner Bros. SP 2585	1
157	159	RAFFIG, ETC.	With You in the Canteen United Artists UAS 5550	17
158	126	JERRY LEWIS	Would You Take Another Chance on Me Mercury SR 61345	10
159	156	NANCY WILSON	Kaleidoscope Capitol ST 852	6
160	162	SUPREMES & FOUR TOPS	Dynamite Motown M 745 L	4
161	167	PAUL WILLIAMS	Then Did an Fashioned Love Song ABC SP 4237	6
162	165	BILL WITHERS	Use Me, Pt. 2 Sussex 845 2006 (Buddah)	31
163	119	VINCI CARR	Superstar Columbia C 31040	4
★	122	MARC ALMOND II	Blue Thump ESS 612 32	3
165	168	BYRDS	Farther Along Capitol ST 3100	6
166	161	GRAND FUNK RAILROAD	LIVE ALBUM Capitol SP 652	61
167	171	CHICAGO III	Columbia C 20110	43
★	—	— THE MAHARISHI ORCHESTRA	with JOHN MCLAUGHLIN The Inner Flame Capitol ST 3100	1

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
169	160	PINK FLOYD The Dark Side of the Moon Harvest SMAS 832 (Capitol)	13
170	164	CARRY IT ON Soundtrack/Joan Baez Vanguard VLG 7913	5
171	172	ATOMIC ROOSTER The Warlock Entertainment ESR 17409	8
172	174	EDDIE HARRIS Live at Newport Atlantic SD 1995	10
173	173	MOODY BLUES Question of Balance Transatlantic TLP 5 (London)	73
★	—	JERRY GARCIA Garcia Warner Bros. RS 2582	1
★	—	OSMONDS Phase III Mercury 4776	1
★	—	FREE MOVE I've Found Someone of My Own Columbia KC 31136	1
177	180	CACTUS Restrictions Arista 32-377	10
178	178	GRAND FUNK RAILROAD Survival Capitol SW 744	40
179	179	FREDIE NOIR Friend Mastertone 204 (Nashboro)	2
★	—	TEMPTATIONS Solid Rock Gordy G 961 L (Motown)	1
181	123	ANDY WILLIAMS The Impossible Dream Columbia KG 37064	4
182	175	JOOL & THE GANG Love It De-Lite 605 15004	5
183	—	DETROIT Paramount PAS 6010	1
184	185	BLESS THE BEASTS & CHILDREN Soundtrack A&M SP 4322	10
185	187	IRON BUTTERFLY Beginnings of Evolution A&M SP 4369	6
186	187	WANDA ROBINSON Black Ivory Pettigrew PL 16	13
187	188	MAC DAVIS I Believe in Music Columbia C 30965	5
188	189	PAUL ANKA Golden BOG 5093	3
189	—	LAURA LEE Woman's Love Rights not with chart 709 (Buddah)	1
190	191	TRUTH OF TRUTHS Various Artists Cak OX 1001	7
191	193	LUTHER INGRAM I've Been Here All the Time Executive 7000 (Island)	3
192	199	J.J. CALE Naturally Shelter SP 9098 (Capitol)	2
193	181	TAI MAHAL Honest to Be Like I Am Columbia C 40767	3
194	200	Z.Z. HILL Brand New Milestone 201 (Nashboro)	2
195	197	VENTURES From "Shaft" United Artists USM 5547	3
196	—	MERRY CLAYTON One SP 77012 (A&M)	11
197	—	HEINZY MANCINI Big Screen Little Screen RCA LSP 4630	1
198	—	BILLY PRESTON Write a Simple Song A&M SP 4368	2
199	—	CAROL BURNETT II Could Write A Song Columbia C 31048	1
200	—	LIGHTHOUSE Movin' On Fidelio 2010 (Super Dimension)	1

A-Z (LISTED BY ARTIST)

Album Reviews

Continued



POP
OSIRISA—
WATAYA
Decca DL75327 (MCA)

chard Williams, who wrote the liner notes for the album, says, "I think the album is great. I think their first, then their second, then their third album is going to be even better." That's it all. This package stands among the best of pop/Latin releases in a long time. "Y Sharp" and "Move On" are included.



POP
PERSUASIONS—
SWEET CORNER Symphony,
Capitol ST7573

unique sound of this group has won a huge following and their recent tour concerts have left audiences fully convinced that no instruments invented greater or more fun to play. "Tender," "Don't Look Back," "Runaway Child," "Cloud Nine" Don't miss this one!



POP
RATCHET—
Dance DL75330 (MCA)

new group, the Ratchets score with fresh, original material. The vocal harmonies are superb. Their material would score well on progressive rock stations (in fact, their music is a mix of progressive and rock). The title track is a Top 40 standout. The LP Best cuts include "I'm a Woman" and "Peace of Mind." I expect a lot for more from this up in the future.



COUNTRY
LINDA RONSTADT—
Capitol ST8035

Siompson has guaranteed winners with Linda Ronstadt. The title track, but to tell the truth, nearly all of Linda's songs are winners. All of Linda's all-right programming material in country tradition. The truth is the Linda Siompson the store teller. And the en-



POP
JOHN KONGOS—
Kongos
Electra EKS 75010 (MCA)

England has offered some superb talent in the area of rock and pop. John Kongos is no exception. This long-awaited LP debut, "John Kongos," is a solid effort. The production, featuring the recent single "I'm a Woman," is first rate. The title track, "Tobolosche Man," should establish Kongos as a composer performer of the first rank.



POP
BARCLAY JAMES HARVEST—
And Other Short Stories
Sire SI 51904 (S) (Poland)

Barclay James Harvest have constructed a finished, ultimately satisfying album. Their music is a mix of rock and folk, with lashings of blues infused with warmth and tenderness. These vocals are precociously rendered and the arrangements are well thought out and airy. Check out "Medicine Man," "The Purple Rose," "Little Lapwing" all are definite full listening.



POP
AMERICA—
Warner Bros. 2576

Unquestionably and affably "America" has produced an album that is totally distinctive and immediately memorable. The British group, whose harmonies are reminiscent of CSNY, play the title track clean, natural and with exuberance. The raw, acoustic, and easy "Children" with its delicious little harmonies, the poignant "I Need You" and the title track, "I'm a Man," are particularly lovely.



COUNTRY
LINDA RONSTADT—
Capitol ST8035

With the aid of a fine London producer, Linda Ronstadt emerges the equal to two country and pop outstanding back ground contributors from America. Leonid Agutin and the Russian folkies, "The Rock Hoppers" are Jackson Brown's "Rock Me on the Water," Livingston Taylor's "I'm a Man," and the granddaddy's "I Fell in Love with a Girl." The LP should garner immediate country & pop play with songs to follow



POP
ED AMES—
RCA LSP 25010 (MCA)

England has offered some superb talent in the area of rock and pop. Ed Ames is no exception. This long-awaited LP debut, "Ed Ames," is a solid effort. The production, featuring the recent single "I'm a Woman," is first rate. The title track, "Tobolosche Man," should establish Ames as a composer performer of the first rank.



POP
CAPTAIN BEETHOVEN—
The Spotlight Kid
Capitol ST8035

Don Van Ronk's Captain Beethoven produces music that transcends immediate and greater meaning. Serious and somber, he causes us to take it to seriously. He has a basic, simple, and solid down blues with a contemporary slant that is both original and unique. It is both equally to the ear and is especially interesting on "Great First" and "I'm Gonna Goofaround You Baby."



POP
GARCIA—
Warner Bros. 852582

Jerry Garcia, Grateful Dead leader and contributor to nearly every album that has come along, has now recorded his first solo LP with us on a solo LP and it is an expertly wrought impressive effort. The mood of this Garcia solo LP is a mix of blues, rock, and mellow. His voice is comfortably familiar and warm. Suggested cuts are "Summer of Love" and the cosmic college "Late for Supper."



COUNTRY
JERRY SMITH—
South of Love
Dove DL75205 (MCA)

Jerry Smith happens to be playing some of the most interesting blues in any field of music. His unique style, with some of the best ground vocals, he presents exciting versions of "Honest" ending song of Love and "I'm a Woman." The title track, "I'm a Woman," for truck driving fans and "The Old Pecan" for the country blues fans. A lot of good programming material here. A shortcoming somewhat. A package the charts are sure to reflect.



POP
JERRY VALE—
The Great Hits of
Mel King Cole
Columbia ST 5147 (S)

Lending his beautiful style and great voice to some of the hits of today, Ed Ames has produced a solid LP debut. The title track, "I'm a Woman," is first rate. The production, featuring the recent single "I'm a Woman," is first rate. The title track, "Tobolosche Man," should establish Ames as a composer performer of the first rank.



POP
JIM & DEAN—
12 Record Set
Anthology Album,
United Artists 101 (S)

What a great set of the major hits of Jim & Dean. Each set is a solid LP and the two record set is a solid LP with complete sets of the LPs. Jim & Dean were great purveyors of rock music and rock and roll songs and even hopes bathing suits and all that jazz. Jim & Dean are some of the most stunning harmonies this side of the Beach Boys.



POP
ATLANTA RHYTHM SECTION—
Decca DL75265 (S) (MCA)

It there are any doubts about Atlanta's importance in the rock field, this set should dispel them. The musicians who have formed in the Atlanta Rhythm Section can turn out some of the most solid rock and roll, rock and roll, and such excellent material as "Love Me Just a Little," "Forty Day and Forty Night," and "Tours and Mine" will gather a great many fans.



SOUL
WILD THING—
What's Up Front That Counts
Westbound 2017 (Cherry Jam)

Six tunes soul group in a heavy offering of soul tunes with a mix of funk, rock, and blues. The title cut and "We're Not Staying" are the best and could prove excellent singles. It is a mix of mountaineer soul to what I call "The recording who includes Boppy's attack on the C minor 'Sonata.'



POP
THE HOLLYWOOD STRINGS—
Hits of the 70's
Capitol ST882

Hollywood Strings, arranged and conducted by the great Herb Alpert, with their Beatles' Simpson package, "You're the One" on the title track, and the result is an MGR programming winner that should garner hefty sales and chart action. "I'm a Woman" is a solid hit.



POP
COLIN BLUNSTONE—
Eric E 30974 (S)

Colin Blunstone was the lead singer of the Zombies and has now decided to create some of the most memorable music of his career. The title track is a solid audio delight, a beautifully crafted work that weaves an enchanting aura of restful beauty. "I'm a Woman" is a solid hit.



COUNTRY
KITTY WELLS & JOHNNY WRIGHT SONGS
Decca DL75225 (MCA)

Kitty Wells and Johnny Wright, husband and wife, team up on the first album on records and the tunes include "God Put a Rainbow in the Clouds" and "Wait for the Light to Shine." The title track is a solid hit. Both are great favorites, including "Precious Memories." The lens of these two great country artists will insure excellent sales for this LP.



CLASSICAL
JITANO SONATA NO. 5
Bishop B.R.C. Symphony
DL75265 (S)

Philips' new team of pianist Stephen Bishop and violinist David Johnson, with the BBC Symphony comes up with a liquid interpretation of Jitano's "Sonata No. 5." The title cut and "We're Not Staying" are the best and could prove excellent singles. It is a mix of mountaineer soul to what I call "The recording who includes Boppy's attack on the C minor 'Sonata.'

Al Martino
Summer of '42



The Summer Knows (Single #3256)
(from "Summer of '42")
Come Run With Me
It's Impossible
Where Do I Begin
(from "Love Story")
Loving Her Was Easier
A Time For Us
(from "Romeo and Juliet")
More Than Ever Now
(from "The Railway Children")
Gift of Love
Losing My Mind
(from "Follies")
Look Around (You'll Find Me There)
(from "Love Story")

Produced by Pete DeAngelis
Capitol (ST-793)





the important
miss dionne warwick
(with friends bacharach and david)
now has her first album on
warner bros. records
where she belongs.